May June 1961

PackagingDesign

CIRCULATING COPY

DISPOSITION OF PLATES

RUDOLPH DE HARAK

when
you plan
your next
campaign
we'd like
to be
on hand
showing you
how CCA
sales-oriented
displays
reinforce
advertising
and promotion
at the
crucial
point of
purchase

CONTAINER CORPORATION OF AMERICA • CHICAGO 3
local service from 125 manufacturing centers

Vintage cars reproduced in CCA corrugated drive home Brown-Forman's antique auto theme for Early Times distributor-dealer program.

folding cartons • shipping containers • paperboard • Sefton fibre cans • point-of-purchase displays • molded plastics

Photo courtesy of Gibson Art Company, Cincinnati, Ohio

Shelf life insurance that isn't premium priced

VITAFILM

Problem

Breakage and rewraps were an expensive problem to a large card manufacturer. The film that was supposed to protect the package didn't.

Solution

The Goodyear Packaging Engineer recommended a switch to VITAFILM, Goodyear's tough transparent film that's especially suited for paper products. He worked with the card maker ... converted his existing equipment ... turned out better-looking, stronger, longer-lasting packages. Goodyear technical service people will be glad to help solve your packaging problems. In most cases they can convert your equipment at no ultimate cost to you. For the dollars-and-cents story on VITAFILM, write:

Goodyear, Packaging Films Dept. E-6445
Akron 16, Ohio.

GOODYEAR

• Vitafilm, a Polyvinyl chloride—T. M. The Goodyear Tire & Rubber Company, Akron, Ohio

May/June 1961 Volume 2: Number 3

Packaging Design

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Planned Packaging moves merchandise

Well dressed products are going places

Looking for ways to cut costs; ways to combine two jobs into one? Then take a look at your corrugated shipping containers.

Are they selling while they travel? Do they persuade as well as protect?

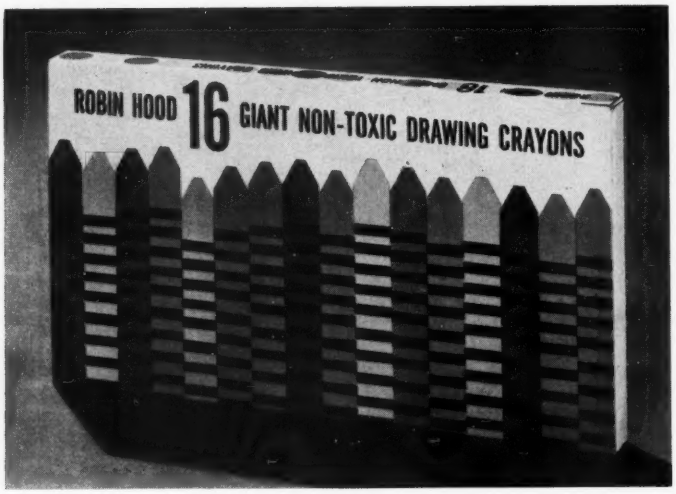
Colorfully printed containers are going places today; making sales on the way. If you'd like to put these travelling salesmen to work for you, call in the man from Packaging Corporation of America. He can call on the combined facilities of our 41 converting plants to show you how *Planned Packaging moves merchandise.*

Packaging Corporation of America

1632 Chicago Avenue, Evanston, Illinois

CARTONS • CONTAINERS • DISPLAYS • EGG PACKAGING PRODUCTS • MOLDED PULP PRODUCTS • PAPERBOARDS • PLASTICS

Package Designs



BUILT-IN PLAY VALUE

Crayons, a color product with built-in play value, beg for a colorful and playful design solution. There are few better ways of achieving product identity than using the product itself to form the basis for the design of a package. The design objective was a bright, gift-like package. The crayons in their cover papers at full scale and in heightened croma combine to produce a package design strong enough to capture attention and sales at any retail counter.

Designer: Ben Rosen, New York, N. Y.

CURVED POCKET FLASK

Stitzel-Weller's Old Fitzgerald half-pint pocket flask is curved to fit easily and comfortably in the consumer's hip-pocket. The half-pint flask features a concave back and a leak-proof cap which doubles as a one-ounce jigger. Flask's contemporary shape—achieved through sloping shoulders and rounded base is an attempt to divorce this bottle from the usual negative consumer associations with smaller sizes of whiskey bottles such as half-pints. Brand identification is built into the bottle by an embossed key running down the front. Unusual debossed keyholes in the plastic bottle cap tie in symbolically with the key.

Designer: Walter Landor and Associates, San Francisco, Calif.

COLOR-CODED PACKAGING

Burlington Mills line of children's and misses' hosiery encompasses 18 styles of four basic types. Such selling features as type, style, weight, brand, size and color, had to be incorporated in the graphics. The unifying design motif is a stylized alphabetical "b," color-keyed to identify the four basic classifications—red for bobby socks, green for crew socks, pink for anklets, and blue for campus wear. The "Burlington" name is integrated in this unique design for strong brand identification and possesses maximum visual communication at point-of-sale.

Designer: Donald Deskey Associates, New York, N. Y.

here's the essence of persuasive packaging

The Answer Man! Got a question about packaging? Your ***Gardner Sales Representative*** has the answer—resourceful sales-powered Persuasive Packaging.

New Whether Predictor! To buy, or not to buy? ***Gardner Market Research*** finds the answers and the reasons why—to guide the development of your package.

Shape of Things to Come! In ***Gardner Structural Design*** market-oriented ideas achieve form and function. Creativity is shaped by utilitarian and sales factors.

What does an idea look like? Guided by research, ***Gardner Graphic Design*** applies color, type, and imagination to produce a design that changes lookers into buyers.

Nuts and Bolts! ***Gardner Machine Application*** adapts your production machinery to your new packaging program—efficiently and most economically!

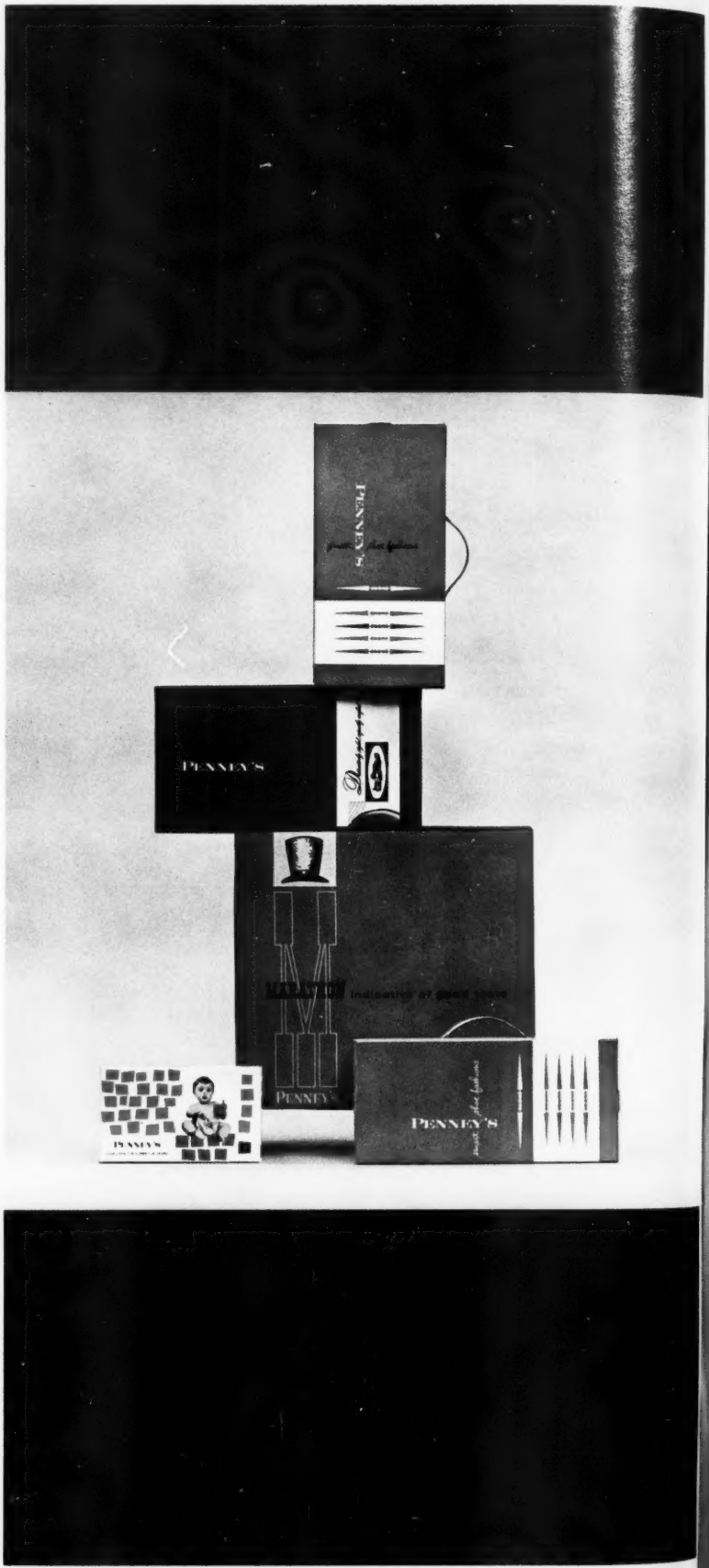
Hypothesis meets the Housewife! Is it really a good idea? Will it sell? If it passes ***Gardner Package Testing,*** you'll see it—if not, back to the drawing board.

HYPOTHESIS MEETS THE HOUSEWIFE! If your new Persuasive Package gets the "go" signal here, you've got a best seller on your hands. Up to this point, your new Persuasive Package is just a good packaging idea. Market Research told us what your package should be and do. Structural Design contributed the shape and function. Graphic Design added the flair. The question now is will she buy it? Gardner Package Testing will furnish the answer. ¶ Success here converts hypothesis to handwriting on the wall—an important line on your sales chart, going **up!** If we detect a selling weakness in the design, the package goes back to the drawing boards for an agonizing reappraisal. ¶ Gardner Package Testing can help you set up any controlled market testing situation you might need—from consumer panels to actual market tests. ¶ Isn't Persuasive Packaging the kind of resourceful, completely coordinated approach you want for your packaging program?

DIAMOND NATIONAL
THE GARDNER DIVISION
MIDDLETOWN, OHIO

EXAMPLE OF GARDNER PERSUASIVE PACKAGING

Whenever you see a J. C. Penney store, you'll see Gardner Persuasive Packaging on the job. Chances are, it'll be **Redi-Tote,** the best thing that's happened to shoe boxes, or the new **Redi-Topper** (a hat box, what else?) Both are perfect examples of Gardner's all-round packaging ingenuity. We invented 'em. ¶ Actually, J. C. Penney was the first major retailer to see the merits of, and demand **Redi-Tote.** So recently, when one of our Sales Representatives suggested adapting the **Redi-Tote** principle for packaging other products, we took the idea to Penney. They liked it. **Redi-Topper** is the result. ¶ Penney supplied the appealing graphic design. Gardner **Structural Design** made structural modifications, including an easier opening, better-holding locking top. Gardner Machine Application specialists journeyed to the factories of the firms who supply Penney with men's hats to insure efficient and economical handling of the new **Redi-Topper** on their machines. ¶ Another example of Gardner's creative concept of total packaging service—Persuasive Packaging. Got a new packaging program coming up? We'd like to show you what we can do.



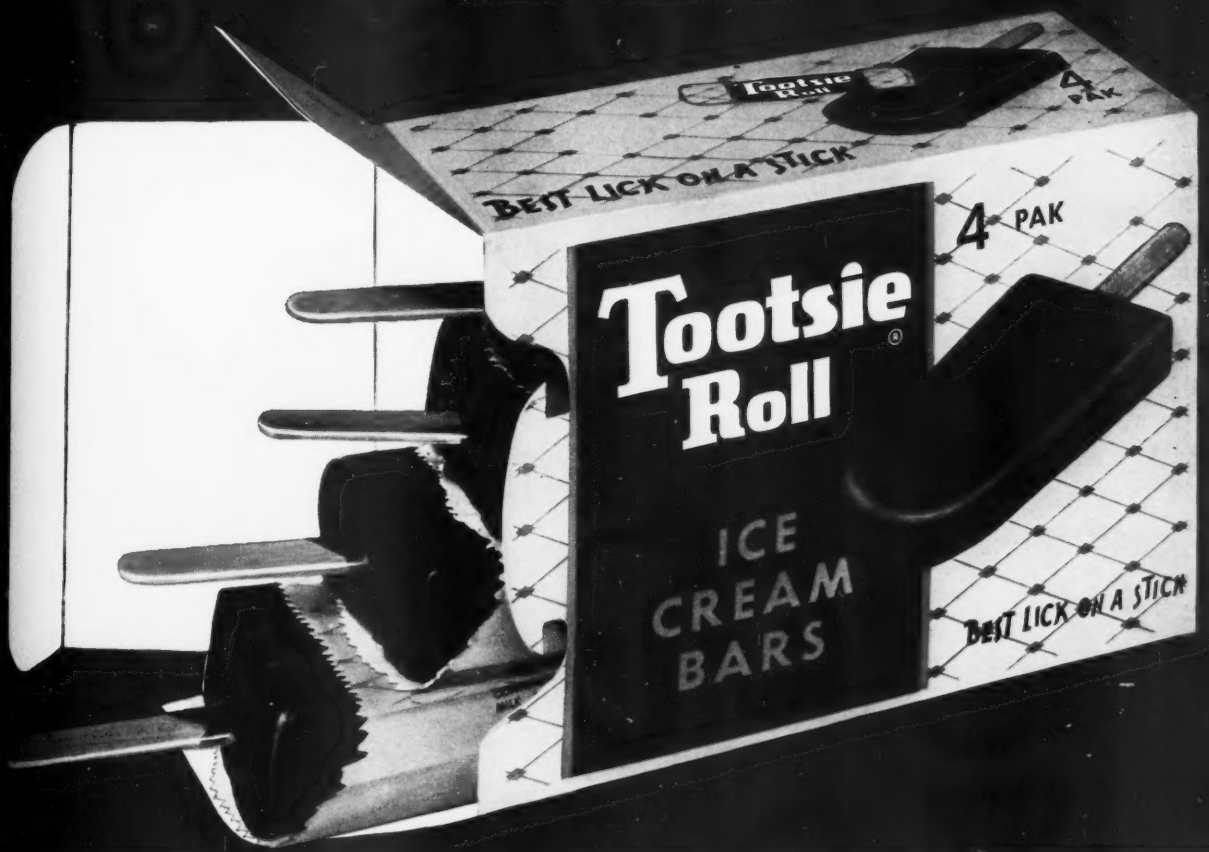
DIAMOND NATIONAL
THE GARDNER DIVISION
MIDDLETOWN, OHIO

from ALCOA

All-white sales appeal... with economy!

The package is

HiYield™ PRINTKOTE



Pure white—inside, outside and all the way through—this attractive, sanitary-looking carton adds sales appeal to famous "*Tootsie Roll Ice Cream Bars.*" It was produced by one of our customers in two-color letterpress on our new economy bleached board—Brite-Pak HiYield Printkote.

Made from 100% virgin bleached fibre, HiYield Printkote contains more square feet per ton than higher density boards, and therefore yields more cartons per ton. While superior in quality, cartons made from HiYield Printkote are *comparable in cost* to many packages manufactured from much lower printing grades of non-virgin fibre boards.

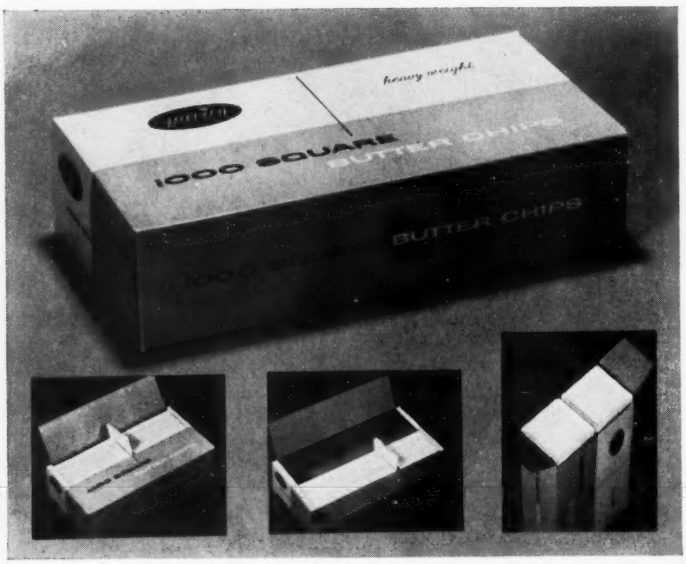
Here is a new, economical bleached board that will add customer appeal where cost is a major consideration and printability a factor.

See how you can *upgrade* your packaging with HiYield Printkote—write Bleached Board Division, West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, New York.

West Virginia Pulp and Paper

BAKE IN PACKAGE

A bake-in sell-in pan package for cakes has been designed which utilizes corners and a foil-laminated rectangular center post. Bakers deposit batter directly into the pan-package. The cake is baked, film wrapped, and sold right in the same package. The facility of the bake-in sell-in tray eliminates many operations for the baker, yet allows him to market a more merchandisable product. He no longer has to de-pan cakes, nor does he need to overwrap a poorly protected cake. A printed design can be added to the white paperboard outside panels of this cake pan-package.
Designer: Marathon, Menasha, Wisconsin



BUTTER CHIP CONVENIENCE

For greater serving convenience in eating establishments, Purity brand butter chips are now packaged in dispensing cartons. Perforated panels make it possible to dispense the trays from the top or the end of the carton. The top panel dispenses half the butter chips at one time, then opens to dispense the other half.
Designer: KVP Sutherland Paper Company, Kalamazoo, Michigan.

FASHION NEWCOMER

Here is a package design for a newcomer to the high fashion perfume field. The designers tried to achieve a balance between the classic, restrained styling appropriate for high quality perfume, and also to command attention by distinction, drama and richness of materials. An extension edge effect was created around the top and sides of the cover in gold foil, thus furnishing frame to the front panel. The wrap is imported textured paper. Product name and the Borghese title are in gold-stamped lettering, accented above by the Borghese arms in black, red, and gold in a tiny applique. The sides bear a small simulated wax signet seal in red and the Borghese name in gold. Shelf cartons are solid white board with an all over design repeating the product name in gold.
Designer: Graficon, New York, N. Y.

before you can say Ekco-Alcoa...

rigid foil containers are on their way

No other single source offers such a wide selection of useful, distinctive aluminum packages—or delivers with such speed.

Round, square, oblong, heart-shaped . . . for coffee cake, tomato soup, ball bearings . . . in natural finish, unusual patterns, or rich, brilliant colors . . . Ekco-Alcoa makes over 200 standard foil containers available instantly through its nationwide network of distributors.

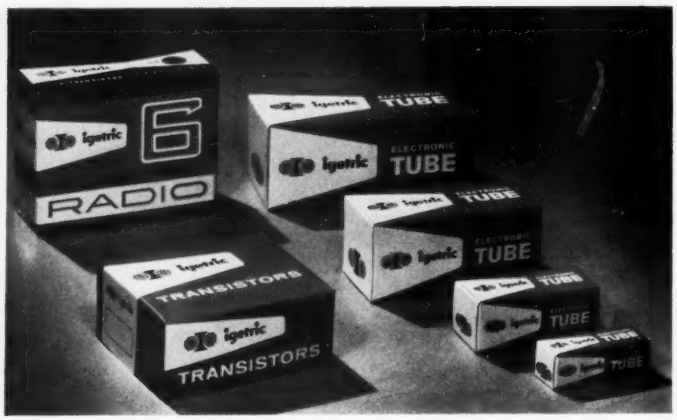
All kinds of specialty containers and closure materials are also available. And Ekco-Alcoa even offers a wide assortment of high-speed packaging equipment on either a sale or rental basis.

It costs no more to take advantage of Ekco-Alcoa's complete line. Ask your nearby distributor for details. Or write direct.

EKCO-ALCOA CONTAINERS INC.

GENERAL OFFICES · WHEELING · ILLINOIS

The Plus Container



INTERNATIONAL SYMBOL

An international symbol, designed for International General Electric Co., is intended to identify, yet distinguish, a foreign-made product. The symbol incorporates a coined word, Igetric, for "International General Electric," combined with a distinctive letter "I" linking two stylized line drawings representing the two world hemispheres. The selling point of this line of packages is the immediate visual registration of the design and the symbolic corporate identity image and logotype.

Designer: Stuart and Gunn, New York, N. Y.

RAINCOAT FOR NEWSPAPER

A polyethylene "raincoat," believed to be the first ever "worn" by a newspaper was used to protect The Pontiac (Mich.) Press from the elements recently, in a full scale press run. Management of the progressive daily explained it "as an experiment in better service to its readers" after the plastic wrapper was applied to 8,000 copies the first time. Announcing that it was "impressed with the result," The Press repeated the service on all 61,000 editions and said that readers "may be seeing more of the weatherproof cover in the future." The polyethylene was fed through the press simultaneously with the newsprint with no time lag or delay in production.

Designer: Dobeckmun, Cleveland, Ohio

HOLIDAY CHEER ALL YEAR

Borden's 6-jar cheese pack was created as a special holiday gift box. The design proved so successful as a multi-pack that retailers requested it as a year round item because it permits placing unsold stocks with regular merchandise. Colors used were magenta, turquoise and chartreuse, which effected a Christmasy look for the holiday season and also suggested a general party spirit. These gay shades enliven the package in the form of six huge, bright blocks; out of these blocks are cut wedge-shaped labels. Stylized snowflakes dance on the blocks, abstract enough to become festive sparkles for non-seasonal merchandising. The copy runs between the upper and lower "shelves" of the pack—small enough not to affect the gift appeal of the pack. The construction is extra heavy to support the weight of six 5 ounce jars of cheese.

Designer: Eron & Eron Industrial Design, Englewood, N. J.

NEWS OF THE YEAR IN PACKAGING ! from INTERSTATE

a great technological advance... the first on-machine cast coated folding boxboard... available in colors up to 36 point

GLOSSCOAT

the first on-machine cast-coated boxboard for folding boxes, cartons and other protective packages

High Gloss Eye Appeal

Glosscoat gives the luxury look and feel to any package. White is whiter . . . high gloss colors are rich, brilliant, have added depth and realism.

Uniform Printing

Glosscoat prints beautifully. The surface is not only smooth but has a natural affinity for ink—making fine, full color reproduction possible.

Crackproof Folding

Glosscoat's patented coating process provides unusual folding characteristics. Even in heavier weights and calipers it folds without cracking.

Rub and Wear Resistance

Glosscoat resists abrasion, moisture, grease, finger prints and handling abuse for long shelf life. No dulling overprint varnish is needed!

Beautiful Uniform Colors

Glosscoat is manufactured in ten breath-taking pastel colors plus white. Glosscoat opens the door to a new field of boxboard design possibilities.

Exceptional Fade Resistance

Glosscoat offers remarkable resistance to the yellowing action of sunlight. White stays white—colors remain bright—for extra long shelf life.

Weights Up To 36 Point

Glosscoat is the only cast coated boxboard in weights up to 36 point — the only cast coated board in any weight offering a range of colors.

Practical Luxury

Glosscoat is the luxury board at a practical price. Cast coating advantages are now available to thousands of folding box users.

The packaging news of the year is Glosscoat. It is the first high gloss, cast coated boxboard ever to be made directly on the board machine. As a result, Glosscoat has all the advantages and all the economies provided by a single continuous operation.

Major users of consumer packaged goods can benefit in many ways by the important advantages which the entirely new, patented Glosscoat method of on-machine cast coating makes possible.

Product of a 50-year old company noted for its developments in every phase of packaging improvement, Glosscoat offers significant advantages never before available to quantity users of folding boxes, cartons and protective packages.

COLORS! Here is the first colored cast coated boxboard.

WEIGHT! Here is the first cast coated boxboard up to 36 point.

FOLDING! Here is the first cast coated boxboard that folds beautifully without cracking—even in heavier weights.

FADE RESISTANCE! Here is greater resistance to sunlight than ever before obtained.

Yes, Glosscoat is a great technological breakthrough.

Glosscoat is such an important packaging development, in fact, you will want to re-examine your entire packaging program without delay.

THE INTERSTATE FOLDING BOX COMPANY, Middletown, Ohio

HORIZON BLUE—611

SHELL PINK—620

STRAWBERRY ICE—621

SUNLIGHT—616

SPACE BLUE—612

NEW FROM INTERSTATE!

Glosscoat®

CAST COATED BOXBOARD IN BEAUTIFUL COLORS

up to 36 point

LIGHT AQUA—614

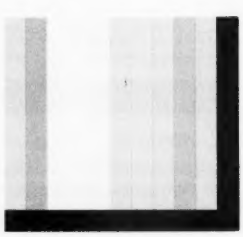
PALE AQUA—613

CANARY—617

ORCHID PINK—618

EGGSHELL—615

Glosscoat is a package designer's dream. For here in a genuine cast coated boxboard is a full range of beautiful pastel colors plus white to open up new design frontiers. ■ Picture the possibilities of using this practical luxury boxboard for your own packages. Visualize the unique effects, the striking beauty, the complete individuality—yes, the enormous all-around competitive sales power which high gloss pastel colored boxboard makes possible. No wonder Interstate's Glosscoat is called: Packaging News of the Year. ■ Use of colored Glosscoat presents no problems! Glosscoat is not an over-wrap, not a varnish, not a lamination. It is a new method cast coated board—in colors—with packaging possibilities never before obtainable. Colors are beautiful, clear, clean and uniform from order to order. ■ And remember, Glosscoat in colors and white is available up to 36 point. Users of large folding boxes and packages, too, can thus tap the immense advantages of this remarkable stock. ■ Make sure that everyone in your organization with an influence in packaging is aware of Glosscoat. Put Glosscoat on the agenda for your next packaging meeting.



FREE COLOR SAMPLES

Glosscoat samples are ready . . . a full range of lovely pastels plus white. Write, wire, or telephone!

THE INTERSTATE FOLDING BOX COMPANY, Middletown, Ohio

Makers of ROTOSEAL machines and INNER-LINER containers

A SLEEPER
Box for a baby blanket features life size black and white photograph of sleeping child. The only color is the blue oval which carries product name. Unposed photograph was photographer's child, caught napping.
Designer: Porter & Goodman Design Associates, Los Angeles, Calif.

CANDY CLEARLY SHOWN
An eye-catcher on many supermarket candy shelves is a carton printed in full-color lithography showing candy in a glass serving dish. Soft-focus background in high-keyed color is distinctive in this photographic approach to candy packaging. A pictorial idea and lettering style convey a quality image. The carton is overwrapped with clear cellophane.
Designer: KVP Sutherland Paper Co., Kalamazoo, Michigan

PREMIUM PACKAGE
The package for Lever Brothers Company's Silver Dust has been redesigned as a showcase for new, fine quality premiums—Cannon bath towels, dish towels and face cloths. Basic objectives in the design program were two-fold: to convey an overall quality image of the new, improved product, and to show the premium in a dramatic way, emphasizing the fine quality and modern appearance of the towels. The premium offer copy is spotlighted in a bright yellow circle, toward which the shopper's eye is directed by the sweeping bands of color on the towels. The back and side panels carry the story to housewives that Silver Dust is good for all household chores. Because of the frequency with which washday products are end-stacked in supermarkets, the designers paid particular attention to the end flaps of the cartons. Each is a replica of the face panel, down to logo, illustration and premium spot.
Designer: Dixon & Parcels Associates, Inc., New York, N. Y.

TEA FOR TWO

The designer wished to simulate the steel-strapped wooden "cubes" in which teas were originally imported to this country from the Far East. The result, this one-piece hinge-lid notch-tuck box made by Metal Edge Industries. Five different teas are marketed in these half-pound containers, made of White Super Fibre Board printed in brown wood grain and overprinted in red and black. The stay, which simulates steel straps on authentic tea cubes, also provides easier handling and Designer: Richard Hecht, John Wagner & Sons, Ivyland, Pa.

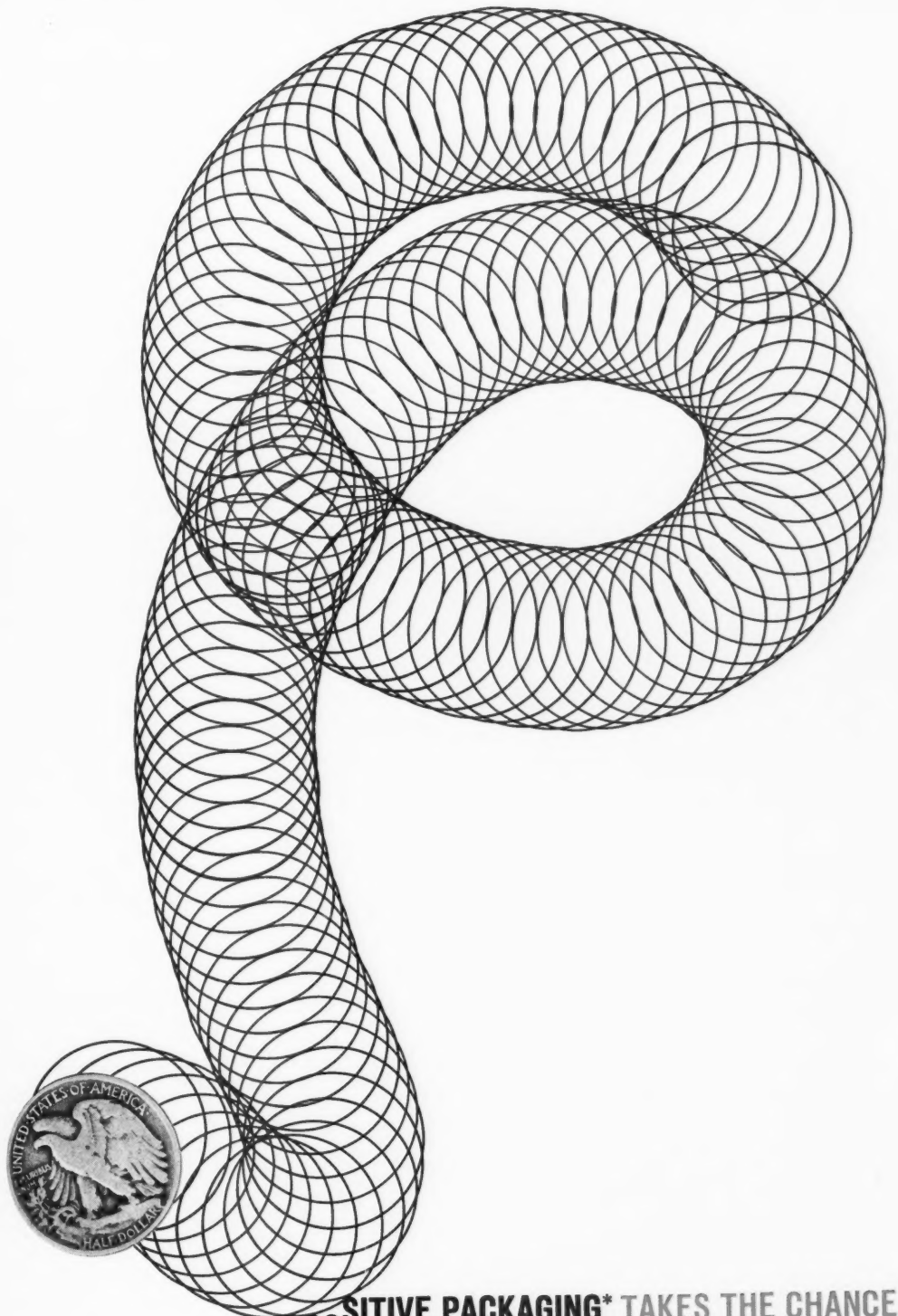
ADAPTA-PAK

This carton, trade named "Adapta-Pak," is top-loaded and eliminates the need for an outer wrap, inner wrappings or inside containers to protect contents. This is accomplished by a three-flap lid sealed securely to the outer sides of the carton after closing. Container Corporation developed the carton and the method for loading and forming it at its Marketing and Research Center at Valley Forge, Pa., in cooperation with Kliklok Corporation, Redwood City, California.

SANKA SANS ARAB

New Instant Sanka label was used to introduce a new blend of six coffees. It represents the first major design change since the product's 1946 introduction by General Foods. The change in packaging was initiated to: Help change the image of its product from that of a coffee substitute to a full-flavored coffee brand, which it really is, and to broaden the base of customers to all age groups. The new label retains the same orange and brown colors, only deepened in tone to give a richer, heartier flavor. The graphics are enclosed in a crescent shape. Sanka logotype is in hand-lettered type, designed to give strong visual impact and a traditional feeling. The Arab is gone. In his place is a steaming cup of coffee, and beneath the cup is the slogan "97% caffein free" printed in gold on brown. The blue Aroma-Roast banner curves through the bottom of the crescent. The back panel design is a repeat of the facing. The crescent shape is repeated on the thread sides of the cap. One addition to the side panel is General Foods Kitchens trademark of a spoon over a cup.

Designer: Lippincott & Margulies, New York, N. Y.

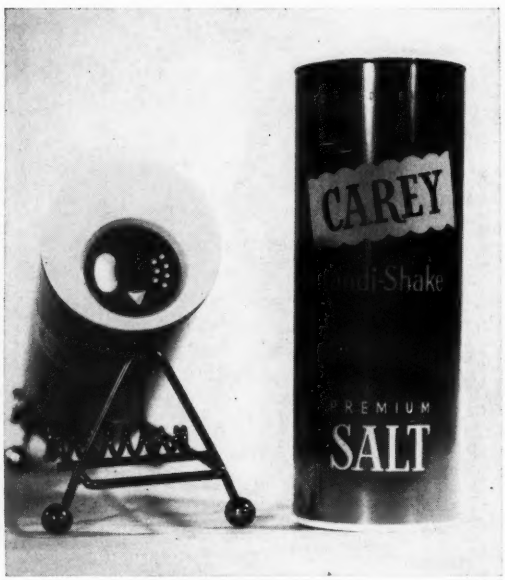


POSITIVE PACKAGING* TAKES THE CHANCE OUT OF THE PACKAGING DECISION! THRU WARNER RESEARCH, DESIGN AND QUALITY PRINTING!

WARNER BROTHERS COMPANY/PACKAGING

325 Lafayette Street, Bridgeport 1, Conn./New York City/Boston *TM

Capsuled Case Histories



Packager: Carey Salt
Designer: Lowe Runkle Company

The top of the new Carey Handi-Shake salt package is made of white plastic and features a red plastic dial with three openings. The exact flow of salt needed can be accurately controlled and the dial can be turned to a closed position when not in use. Carey claims the plastic is sturdier, and more moisture-resistant than previous cardboard tops. The Handi-Shake bottom is enameled metal which is not only moisture-proof to prevent caking but also does away with counter stains. Probably the main attracting-points for the housewife however, are the four new colors—red, gold, blue and green, printed on lustrous aluminum foil wrap. The label itself has also been redesigned, using white ink on transparent colored foils. An interesting sidelight is the high—88—shelf appeal rating given to the new color Handi-Shakes by The Color Research Institute of Chicago. Before Handi-Shake was put into production, it went through 18 months of package testing in 5,000 home interviews.

Packager: Jerks Socks
Designer: Ted Menderson Agency & C. W. Zumbiel Co., Cincinnati

Packaging of "Pair 'n Spare" posed a challenging problem: how to "lock" three socks together so none would slide out on the counter when displayed. Since this is believed to be the first time that men's socks have been sold in threesomes, keeping the identical "triplets" firmly attached till they reach the consumer was considered vital. Jerks' ad agency, Ted Menderson, Co., and C. W. Zumbiel Co., package developers, cooperated in designing an open-end sleeve which solved the problem and also attracted customer attention. The new box has both ends scored, with serrated flaps. Both flaps fold inward to grip the three socks securely both at top and bottom. Initial mockups had only the bottom scored and serrated. When this resulted in excessive leeway, permitting a certain amount of slippage, the double-lock device, with firmly gripping "teeth," was developed. It holds the socks firmly in position, yet permits the customer to finger each separate unit. The one-piece sleeves are cut from .016 solid bleached sulphated coated stock, printed in black and gold.

PROBLEM: How to improve the most widely used milk carton in America.

SOLUTION: International Paper produces a remarkable new plastic-coated Pure-Pak® milk container.

THE FAMILIAR Pure-Pak carton is the most widely used milk carton in America.

This carton is tough and durable. Dairymen also like it because it is stored *flat*, takes up much less storage space. And housewives appreciate its unique pitcher-pour spout. Supermarket managers like the Pure-Pak carton because *housewives do.*

Now International Paper has helped improve this Pure-Pak milk carton by coating paper board with *plastic.* This gives the carton a sturdy feel and glistening appearance, increasing its sales appeal.

International Paper has had ten years' experience in coating paper with plastic. And the last three years have been spent in testing this revolutionary carton in dairies.

Millions of plastic Pure-Pak cartons made by International Paper are now being used in day-to-day dairy operations. Proof of their success is the increased demand that dairies have reported when they use these new containers.

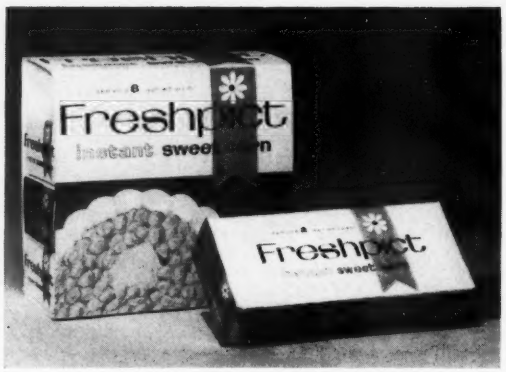
The plastic-coated Pure-Pak container is another example of International Paper's packaging versatility. International Paper can provide you with the widest range of papers, paperboards and packaging assistance in the industry. If you are interested in *improved* packaging, call on us.

®Ex-Cell-O Corporation

INTERNATIONAL PAPER
NEW YORK 17, N. Y.

Manufacturers of papers for magazines, books and newspapers • papers for home and office use • converting papers • papers and paperboards for packaging • shipping containers • folding cartons • milk containers • multiwall bags • grocery and specialty bags and sacks • pulps for industry • lumber, plywood and other building materials

Packager: Freshpict Instant Corn
Designer: Frank Gianninoto & Associates



This yellow, gold, green and white package was designed by Frank Gianninoto & Associates for Freshpict Instant Corn, an experimental product for which a complete marketing program was developed at the Minneapolis Art Directors Workshop recently. The package consists of a sleeve containing four sealed carton units, each unit containing a sufficient quantity of the product to serve a small family. Intended to be sold alongside canned vegetables, the rectangular package shape both stands out dramatically on the shelf and makes it readily evident that the contents are equal to two average-sized cans of corn. Freshpict corn is envisioned as "flash frozen" kernels of corn which are dehydrated through the freezing process and can be reconstituted simply by adding water. None of the properties of freshly picked corn are lost, and the dehydrated kernels can be stored for months without refrigeration. The product must, however, be protectively packaged since exposure to air will tend to restore it to its original state. Approaching this design assignment as though it were an actual one, Frank Gianninoto & Associates established a set of criteria for the package. Chief characteristics sought were freshness, crispness, fresh-from-the-garden flavor. Although this type of food processing is in the experimental stage it is not yet in actual distribution, affording participants in the Minneapolis Workshop the opportunity to present highly imaginative marketing strategy.

Packager: Frozen Dinner Company
Designer: Modern Packages Division, Standard Packaging Corporation

Problem: to package frozen pizza in a low-cost, see-through wrap that is protective and yet covers up the uneven edge of the pie. Printed cellophane was the solution for Pulici Frozen Pizza Pie. The cellophane overwrap is moisture-proof and withstands rough handling by stock clerks and by customers rummaging through freezer cabinets. It won't fog in the cold of the freezer, permitting each variety of pizza to be clearly seen. To cover the edges of the pie, a circular design of green, white and yellow bands is printed on the cellophane. Five colors in all are combined. For the convenience of the storekeeper, a white price spot is printed in a prominent place, so that the package can be priced and stacked in the freezer. Cooking and storage directions are featured as well as a special "Pizza Cutter" premium offer.

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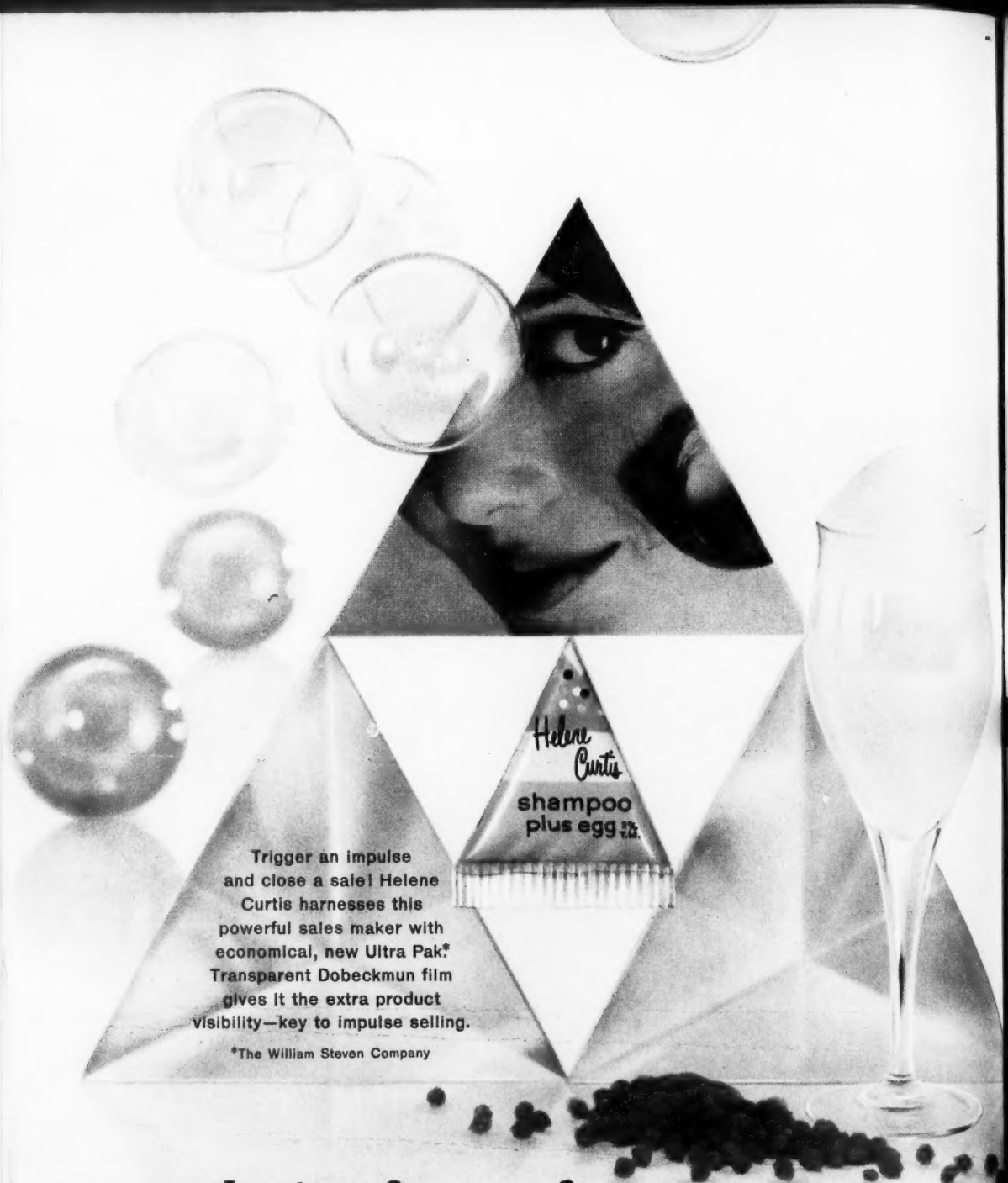


Trigger an impulse and close a sale! Helene Curtis harnesses this powerful sales maker with economical, new Ultra Pak.* Transparent Dobeckmun film gives it the extra product visibility—key to impulse selling.

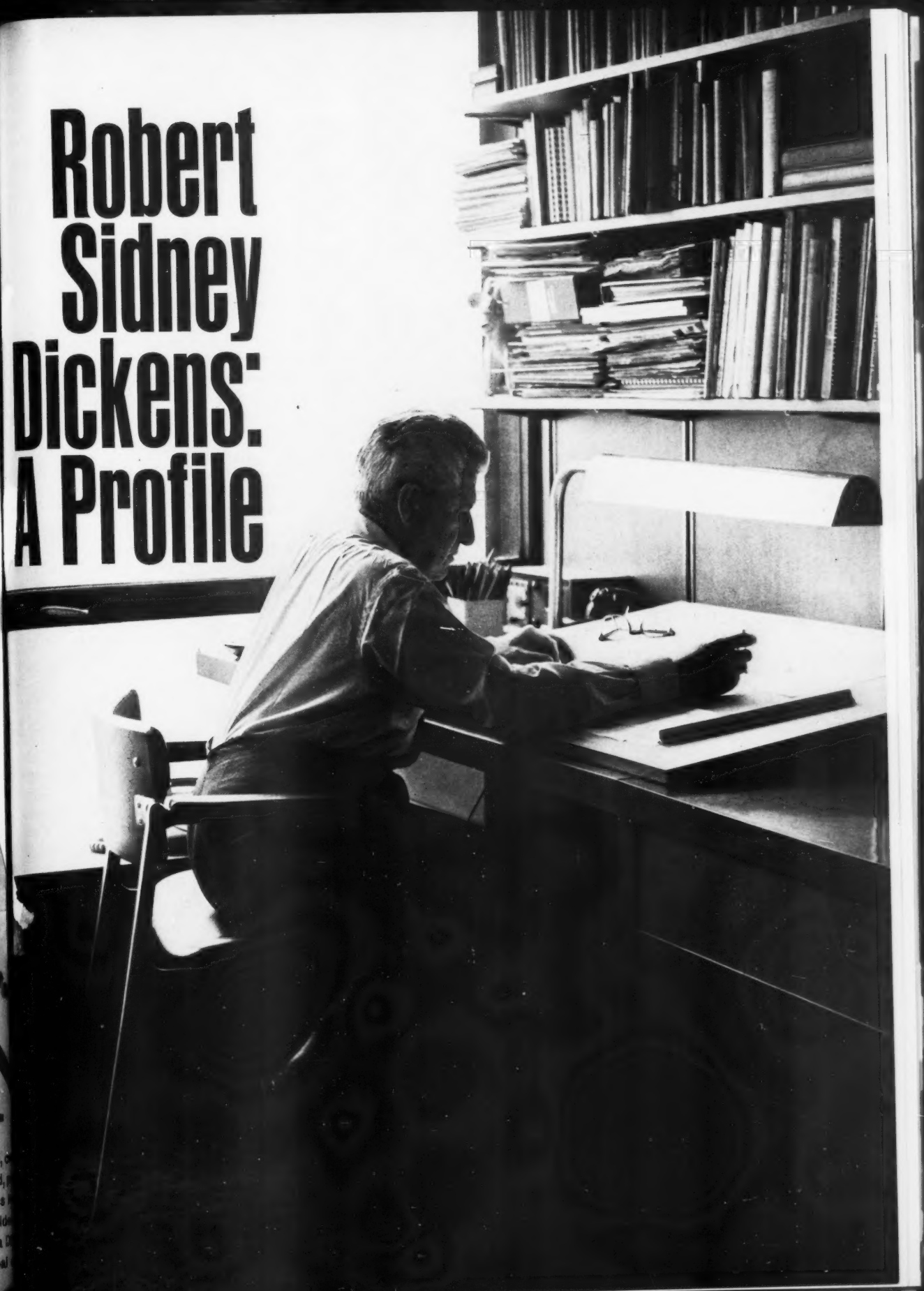
*The William Steven Company

packages for performance

DOBECKMUN

Here's another young packaging idea that's bubbling over! Dobeckmun helped bring it to life from DURAFILM, one wide range of packaging materials. Ultra Pak is a powerful sales maker for foods, drugs and cosmetics in liquid, and solid form. This William Steven's design contributes materials savings up to 60% compared with previous Curtis package. Simple, eye-catching, competitive! Like to put your product up front with a packaging id triggers more impulse sales? Dobeckmun does it! For information, write THE DOBECKMUN COMPANY, a of The Dow Chemical Company, Cleveland 1, Ohio • Berkeley 10, California • Offices in most principal

Robert Sidney Dickens: A Profile



Sid Dickens studio in 1937

The Dickens studio in 1946

Bob and Sid Dickens confer in the latter's private office.

There seems to be very little relationship between the side of an old Indiana barn and the John Morrell & Company line of products recently honored with the Package Designers' Council "Industry Award." Yet, the two have a common ground in that both were milestones in the career of Robert Sidney Dickens.

Quite properly, tomorrow's successful package designer will talk about his career as beginning after he emerged with at least one degree from an ivy covered institution. In the days when the Dicken's talent was developing, however, education was secondary to almost anything and the profession of package designer was totally undefined.

If Sid Dickens should have followed any one trade, at least from an environment standpoint, it was railroading. His dad, Robert E. Dickens, came from Virginia and worked as a freight conductor. Back in the early 1900's, if father followed a particular line, generally the son did the same. An agonizing stint as a yardman during his 13th summer completely negated any railroading ambitions. Perhaps he could have followed the mission of his great grandfather, who rode the circuit as a Baptist preacher. But that too was passed over.

If anybody can be credited for implanting the desire to develop an art sense, it probably was his mother, herself an artist who encouraged Sid's early fascination for lettering. Part of the fascination came from a desire for self expression, which in turn was stimulated by the knowledge that people in the small town of Princeton, Indiana, were occasionally willing to pay a reasonable fee for an adequate sign or window show card.

A previously mentioned milestone, the side of a barn, came along in the teen chapter of the Dickens' history when a traveling advertising man hired Sid as his assistant during the summer. Actually, there were many sides of many barns since his employer drove around the country selling farmers on having their barns painted "free," on three sides anyway, if they would allow the fourth side to bear a commercial message on the flavorful qualities of a chewing tobacco or a patent medicine guaranteed to cure everything from ticks to typhoid.

Sid's employer traveled very early one morning, still owing his apprentice two weeks pay, but in his quick packing overlooked an airbrush that became the first official artist's tool owned by Dickens. Ultimately, he rigged up an old water tank and air pressure mechanism putting the airbrush to work.

Aside from the various lettering projects handled for local business firms and organizations Sid also became involved in set designing for plays during his high school years. His art ability even brought him into the school's political arena as the man for candidates to favor if they wanted dramatic electioneering signs.

With high school behind him, Dickens decided to roam the world, at least as far as Gary, Indiana, some 200 miles away. There he took a job—at $12 per week—as an assistant trimmer of Army Store

windows. He was also given the chance to paint ads on the stage curtain of a local burlesque house. This job actually was the door opener that launched him. Next Grant took Dickens, the W. T. Grant Company, as a window trimmer and floor walker. In 1927, Dickens opened his first office offering show card, lettering and window trimming services to the business world.

Sid gained an assistant, petite Ruth Millard who met him originally on a blind date that ended up in an elopement a few months later. Being in your own business, the couple soon found, was a dignified but painful way of going hungry. Finally the business was abandoned in favor of a offer from a combination print shop and show card studio for a salaried position which allowed Sid time to attend evening classes at the Art Institute. A year later, an ad placed by Balaban & Katz theatre chain for a theatrical poster and lettering man brought a letter of application from Dickens and a job with B & K in Chicago. Thirty months later, Sid became their chief designer, heading a staff of eight. About this time, heir Robert Lee Dickens arrived.

As the world stepped into the 30's, a deep depression had settled over the nation, a depression that ultimately caught up with the theatre world and Dickens in 1932. Chief designer Dickens, the highest paid member of his department, was consequently the first to be dismissed. It took a number of months to track down a job hand-lettering full page ads for the Walgreen Company.

One afternoon while waiting to see one of the firm's executives, Dickens was introduced to DeForrest Sacket, head of the newly developed Walgreen packaging department and ended up with a packaging design project on a line of about 50 Walgreen products. This was one of the first family design groupings of an ethical line, with Sid's billing running to approximately $5 per package. Not only was the Dickens' talent used by Walgreen's but also his name, applied to a private label product called Dickens' Gin.

Chicago's 1933-34 World's Fair also helped boost the family fortunes with display and exhibit designing. Two accounts were Sears Roebuck and Sally Rand. Sid adequately served the two despite the tremendous differences in the commodities each was communicating to the general public.

Again the temptation to be his own master lured Dickens into opening an independent studio. By 1935, he was fairly well established at a Michigan Avenue address doing catalog work for Montgomery Ward, plus lettering and graphics for numerous small accounts. From then until the Japanese stirred up the international bushes in 1941, the Dickens organization prospered. Actually, the prewar period found Sid almost totally emerged in packaging design only, and by this time identifying himself and staff of six as package designers.

During the war, of course, nobody was interested in packaging design, for there were few things to package, and these would have moved if presented in their raw state. The package designer was even a mystery to the various branches of

Corporate symbol for John Morrell & Company.

MORRELL
Beef Stew
A generous individual serving of succulent cubes of Beef, with carrots, peas, potatoes and onions in rich brown gravy. A ready-to-heat main dish.
HEAT IN BAG 15 MINUTES
MORRELL
Beef Stew
HEAT IN BAG 15 MINUTES

military service. Sid was classified 1-A, but when he tried to define his profession to a service personnel man, the result was usually a blank but sympathetic stare.

An occasional studio job found him working on decorative maps for Encyclopedia Britannica, projects for the Voice of America, or packaging for Brach Candy Company.

Just prior to the end of the war, business began coming in as firms became aware of the fact that once again consumer markets would open up, bringing competition back into play. One of the first jobs on the books was designing an early version of the now familiar "6 pack" for the Schlitz Brewing Company and adapting paper labels to foil. The basic Dickens design for Schlitz is still in use today, as is the total program inaugurated at that time for Oscar Mayer.

By 1949, the Dickens design team numbered 12 people. It was time, Dickens felt, to construct a building to house the Dickens operation. A site right in the center of Chicago's Rush Street section, the night life area, seemed to offer the right advantages; it was adjacent to the Loop and accessible to transportation.

The building, three floors, was virtually split in half, one portion housing offices and the rest serving as a residence for the Dickens family. Living quarters on the first floor included a huge living-dining room complete with pool, and an outside walled-in patio partitioned by glass. A spiral staircase in the center of the pool led to the upstairs bedroom.

The building was planned to cover the needs of the Dickens organization for at least 10 years, but business rewrote those plans in half that time. Sid was forced to move out of his personal quarters and a gallery featuring jewelry and modern art, operated by Ruth Dickens on the ground floor, was also closed to afford more office space.

In fact, Sid often refers to the fact that he is one of the few men in the world whose bedroom was turned into a supermarket. For a prototype supermarket used by designers in various food packaging projects does occupy Sid's former sleeping quarters.

While this sort of history was being written, Sid's son, Robert Lee, had finished his education and was ready to step into the design world officially, a world he had been a part of from his early teens. For a while, Bob headed up a subsidiary corporation, Design Directors, founded to avoid client conflicts in similar product groupings. Military service failed to seriously interrupt his career since Bob worked in both the Engineer and Signal Corps doing architectural and design projects—code operations centers, recreational facilities and other military buildings. He also was assigned at times to training aids, newspaper work and TV slide development. On discharge he spent some time with another organization as a means of developing a broad base of experience. Today, Bob is executive vice president of Dickens Inc., and well qualified to handle any and all phases of a design program.

Today, Dickens' clients include Armour, Crossett, General Foods, Industrias Quimicas, S. A. (Central America), S. C. Johnson & Sons, Jones Dairy Farm, Mead Johnson, Booth Fisheries, Quaker Oats, among others.

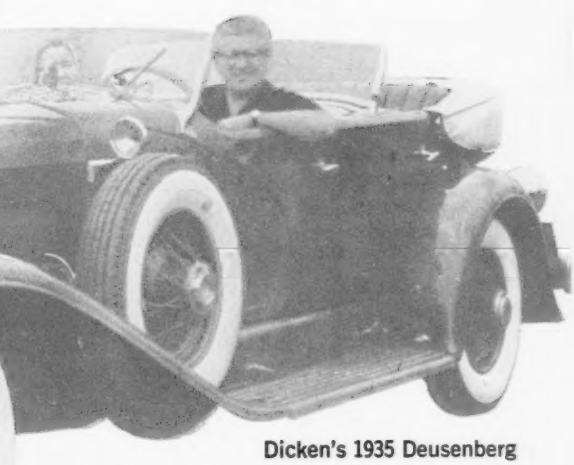
Last year Dickens was elected president of the Package Designers Council. PDC gave further recognition with its "Industry Award" to client, John Morrell & Co., in November, 1960.

Dickens still actively supervises every design project in the house. Free time is spent on a number of hobbies, with the greatest amount going to sports cars. Right now the Dickens' mechanical stable quarters a Duesenberg (1935) open touring car, a Mercedes Benz 300SL and a '56 Lincoln Continental. In the past, he's owned Cords (has had 11 of these in all), the famed Chrysler "Air-Flo," early Continentals, Jaguars and strange little Italian racing cars.

For many years, he participated in open road racing with the Sports Car Club of America along with the rest of the family including Ruth, who had her own MG painted a shocking chartreuse. Sid and son Bob were founders of the Elkhart Lake Race Course and have raced in all sorts of open

Dicken's first sports car, MG-TC.

In his Siata


Dicken's 1935 Deusenberg

road events. Sid's flair for corporate indentity stimulated setting up of an identification system for racing events with individual colors for cars, uniforms, and other racing gear. Ruth and Sid published a special magazine for other enthusiasts called "Piston Patter."

Other hobbies include painting water colors, collecting limericks, occasional deep sea fishing, traveling to offbeat places not considered tourist areas, hunting and giving costume parties. Both Ruth and Sid collect art, generally limiting their collection to work that pleases them because of contemporary treatment and use of good design.

While Dickens the man is usually accepted as an unpredictable person, Dickens the designer is an entirely different personality. Discipline is rigidly enforced among his designers. Not the type of discipline that would tend to choke their creative abilities but rather an insistence on thoroughness.

Sid is vitally concerned about the future of the package designer. He is especially troubled by the inability thus far of designers to "tell their story to industry."

"At best, we've barely scratched the surface of potential clients. True, we are a very young profession. But equally true is the fact that we've proven our worth many times over. Yet in any number of given areas we are reluctantly recognized, somewhat like an illegitimate offspring. Designers are failing to communicate who they are —what they are—and what they can do. Perhaps much of this fault lies in the fact that we are a great bunch of guys to sit around and talk design to other designers.

"Oftentimes, also, we take ourselves far too seriously. Occasionally when I check reports on what happened at this symposium or that meeting, it seems as if the participants were apostles rather than designers, out to save the world despite itself. The words become wordier. The sentences so meaningful they are meaningless. Knowing designers, the proceedings make some sense to me, but I wonder just what non-design people think of us.

"There is also a stubborn conservative attitude reflected by some designers toward certain areas of packaging. Many are reluctant to look at research or the various devices utilized in testing the value of elements in a design. While I agree wholeheartedly that these methods and mechanical means cannot replace even the smallest part of a designer's instinctive ability for design, both must be recognized for what they are, tools to help substantiate questionable problems. It is unwise for a designer, a man who makes his living effecting changes, to refuse to ever review his own methods.

"Designers must also continue to ignore attempts made by clients at compromise. Our design decisions are based on truth as we see it and must not be swayed by outside influences. Any deviation, from what you know as a designer to be true, can make the rest of your professional life a monstrous lie."

The Dickenses at home, viewing Chicago's skyline.

Excerpts from the First Symposium on Package Design Research sponsored by the Package Designers Council, March 21, 1961 in New York.

In this issue, we present the papers of Walter Stern, Raymond Loewy/William Snaith; Noel Schwartz, U. S. Testing Laboratories; Myron J. Felgott, Lippincott & Margulies.

In a future issue, we will conclude with the papers of Gerhart D. Wiebe, Elmo Roper & Associates, Herbert E. Krugman, Raymond Loewy, William Snaith.

Package Design Research Part One

Walter Stern, PDC
Raymond Loewy/William Snaith, Inc.
Chairman of the Package Design Research Symposium

While design and design research have been used consistently by national producers, their agencies, design consultants and sources, its techniques are often borrowed from somewhat different fields, and its results have therefore sometimes had limited significance and reliability. Truly scientific investigation of what occurs in the consumer's mind while shopping, what activates a buying decision and what may mentally take place when a product is selected or rejected is still in its infancy. Reliable countercheck proof tests for the likely success of proposed package designs are, in the opinion of some manufacturers and designers, occasionally lacking in the true simulation of a shopping situation.

This fact, in turn, has created the sometimes confusingly ambivalent attitude among professional designers, who partly feel that their best experienced decisions may be threatened by superficial, oversimplified, pseudo-research. It seems to me that any package designer who takes his profession seriously will subscribe to Joseph Alber's often quoted statement "I believe that thinking is necessary in art and everywhere else, and that a clear head is never in the way of genuine feelings." He knows that the more factual material at his disposal in approaching and solving a packag-

ing problem, the more logically can he go about organizing these facts and putting his creative talent to work, with or against them, as the case may be. Scientific research into the rationale and mechanisms by which package design creates desires, activates sales consummations, promotes contented product use and establishes a degree of good will towards the producer image which will result in repeat and higher sales has to many package designers become a major issue in today's increasingly complex, competitive sales areas.

Because advertising agencies have, historically speaking, taken the lead in researching the effectiveness of media communications and were probably the pioneers in researching packaging, the same clients who have found that consumer reactions to different headlines, company signatures, coupon or premium appeals, illustrations, type and subject could be measured, and that these values could be used to screen out all but the most effective approaches, felt it would be logical to request their agencies to use the same research techniques to evaluate different package design approaches. While this was probably a logical start, it should not have been permitted to proceed without serious re-examination. Recent examples of so-called triumphant package design research which failed to prove themselves on the sales curve have pointed up the desperate need for the invention, programming and development of sharper, more accurate, better designed research tools. The need is primarily caused by the fact that there is little relationship between the mental processes that notice, see, read and digest an advertisement and the mental processes of a shopper deciding to buy an item that sold itself on the supermarket shelf.

Let me try to illustrate the tremendous gap between advertising functions and packaging functions briefly, by assuming that, because advertisements and packages are researched and tested fundamentally with the same set of procedures, they are freely interchangeable and can at any given moment take over each other's job. In faulty logic, for the sake of this example, it should then be possible to assume that, if they are tested for their function and effectiveness with the same methods, they must obviously be largely alike in these. But are they? The imaginary advertisement trying to do the job of a package in this example first of all is not studied by itself and without the distraction of competition. It is displayed in a situation where 5,000 other competitive advertisements are presented to the same reader in the same room. Furthermore, this reader is not stationary. She moves at a pace of approximately 4 inches per second with her feet and 12 inches per second with her eyes. Fortunately, all of these ads can apparently afford at least halftone reproduction and, in many cases, full-color process reproduction. Unfortunately, in this example, an advertisement trying to communicate the most persuasive sales advantages of a particular cake mix invariably happens to be displayed immediately adjacent to five or six competitive ads trying to do the same job. This is not just a coincidence. The arrangement is deliberate.

But this is not all the poor ad has to do. In addition to attracting your interest, communicating a degree of effective information in such a manner that a resolve to buy is stimulated, these ads must activate an actual purchase within minutes after they have been read. Now the ad has done the ultimate. It has sold itself, without any additional assistance.

Its job, however, is still not completed if it really wants to pinch-hit for an actual package. After it has been transferred to the buyer's home, it will have to start wearing well. Instead of one or two, or, at the most, three exposures, it will be intermittently exposed to the reader for weeks, sometimes months. In all this time its statements will be constantly compared with the value delivered. In other words, it will have the job of persuading the buyer over and over again that she has made the right selection, and the only possible selection. And, furthermore, that whenever she purchases more of the product advertised, she will again buy the same brand.

I doubt whether there is any advertisement existent today which has ever attempted to fulfill all these requirements, and yet this is exactly what a properly designed package will have to do. Are presently available package research methods, borrowed or modified in part or totally from advertising research procedures, capable of reliably measuring all of these package design functions? In many package design organizations package research is the number one discussion topic of the Plans Board. Sizeable expenditures are allocated for a search for better, more reliable tools to evaluate all important package functions in adequately simulated or actual sales situations. The market effectiveness of the package is not measured by putting on a white smock, settling yourself comfortably in a so-called clinical set-up in front of a so-called selectograph and asking a so-called national sample of nine persons whether they can read the logotype. It is determined by carefully weighing and balancing the effects of store personality, eye layout, shelf crowding, price marking, the lateness of the shopping hour, the degree of fatigue, the distraction of the screaming kids lagging behind, the push and jostle of the crowded aisles, the vague, often inaccurate and sometimes strangely distorted remembrance of things read in media or seen on television and many other factors, scarcely discernible at present. It is not measured by asking 30 executives trying to make a plane connection at Chicago Midway Airport whether they prefer Brand A or Brand B of an angel food cake. It can only be ascertained by a thorough, sensitive study of the shopper in action and through the development and application of instruments and interview techniques which will reliably measure and lucidly illustrate the taut and intricate psychological pat

terns of the shopper in action.

We are fortunate indeed to have top authorities in this field who will frankly discuss the presently available techniques, their potentialities and limitations, and who will provide an indication of where, in their opinion, this branch of consumer research is headed.

Noel Schwartz
Director of Research, U. S. Testing Laboratories

Present commercial testing techniques

At the turn of the 19th Century there were a number of investigators operating in the field of experimental psychology with a great deal of attention to the visual perception. Newton, in his publication "Optics," covered many of the areas that are still under investigation by experimental psycholgists and by physiolgists. Such people as Wundt, Muller, Helmholtz, Titchener began a systematic study of perception: taste perception, visual perception, audition, kinesthetic perception or tactual sensation. It is this channel that we follow in our company rather than the psychoanalytic or even behavioral theory of some later-day people.

At the present time there are people actively engaged in motivational research, depth interviewing. This is not our background. Our background is data-bound. The reports we present to our clients are based on statistical tests of significance wherever possible. The numbers we use in terms of panel size are as large as possible. We don't have very special gadgetry. Anything we do is available for discussion, and we have attempted to combine the best elements out of this experimental flow with some of the elements out of the psychoanalytical, motivational background.

I was originally director of psychometrics operation at the Testing Company. The U. S. Testing Company was founded in 1880 as a commercial laboratory. It began with fibre technology, and at the present time covers every area of scientific investigation: such things as chemistry, biology, engineering, electronics, textiles, agricultural research and consumer research. About 1952 the company realized that it had a gap in services. People would have packages tested, for example, for storage, shelf life, transportation hazards, and found that there was an area that was not being covered, namely the interaction of the user with the package. We became involved in testing the acceptance of products, purely chemically at first and then we moved on and started to do psychological or flavor acceptance work. At the present time our Psychometrics Division covers the areas of foods, cosmetics, package design, advertising copy, the human engineering aspects, namely the interaction of user and equipment, production equipment, farm equipment, office equipment, any area where a consumer is involved with a man-made product, machine or idea.

One of our earliest studies in package design came in 1954, while doing flavor acceptance work with Campbell's Soup. They wondered about a new label they were considering. We first ran a simple label preference test. We had a panel of people look at the two labels wrapped around the cans and we asked "Which of these two labels would you prefer?" There was a significant preference for the new label (with a picture of "The Campbell Kid") in contrast to the traditional Campbell's tomato juice label (which shows a picture of a glass of tomato juice).

We didn't feel that this was enough on which to base a decision. So we ran a flavor preference test on identical samples of juice and used the label as our experimental variable—not have the consumers attend to the label but make the two packages available to them, pour two glasses of juice (one from each can) in the presence of the observers and ask them which of the two juices they prefer. According to the results, the juice from the can with the present label (showing the glass of tomato juice) was significantly preferred. This caused us to be cautious. We now felt that we couldn't just go on and say "Which of two labels do you prefer?" I would think that, since that date, we have never asked anybody "Which of two labels do you prefer?" without having other background material with it.

We also realized that there were other psychological variables that would influence judgment. Color of foods was an important variable. In reduced illumination when you test two samples of juice of different color you find a 50-50 preference for the two juices, although the flavors are identical. When you move them into full illumination the flavors are still the same but there is a resounding preference for the traditional, typical color tomato juice.

Another study covered the area of the mechanical operation of a package. We were concerned with the ease of opening of refrigerated biscuit packages. We felt the best way to study this was in the homes of people who were frequent users and we set criteria for that. We had two test packages. One was the tape, the other was the string, and if any of you have ever opened these packages, you know that they cause a great deal of difficulty. We took the packages to Lubbock, Texas, because that is an intense, biscuit-consuming market. You can find five, six, eight or ten biscuit packages in every home there. A team of interviewers had housewives try to open each of these packages two or three times and compare them with the regular package they used.

After studying the influence of color and the significance of asking for preferences, we then began to concern ourselves with the influence of the group situation. Lots of people mail packages to the home for testing, and the results may be influenced by the fact that they are obtained while a group is sitting around the table. What is the influence? What are the dynamics of the group? A small study was done, attempting to determine

how influential a significant member of the group is in terms of shifting the responses or attitudes of the rest of the group. The easiest medium, flavor, was selected. We used samples of baked beans. In an individual situation, where judgments were obtained in isolation, separately, there was a significant preference for Brand B. We then established a roundtable situation where four or five people sat around the table with somebody who was instructed to say something before anybody else did. In this case he was instructed to say that he preferred Brand A, which was not prefered in the individual situation. In this manner the judgments of the group were easily manipulated. And so we found another area of conflict. We couldn't just send the stuff home. We didn't know who would be influencing the decision. It might be a member of the group who was not concerned with the purchase of it.

One time we had the problem of evaluating the desirable assembly of colors for a toothpaste box. It was impossible for us to evaluate color outside the design; i.e., the designs were made in such a way that we couldn't isolate the color from the design. And so we prepared swatches of color which represented in terms of area the relative proportions of color on each package. We then showed each member of a consumer panel four different combinations of color swatches. For each of the four swatches we asked "What packages do these colors suggest?" There was a definite pattern of response. We don't know whether or not these are learned responses or whether or not they are innate. We assume that they are not innate.

We tested perfume fragrances. As our variable, four leading fragrances were used and a set of pictures of women gleaned from standard magazines. A panel of women associated to each one of the fragrances the woman or women they thought was the most likely to use it. There is a marked difference between the fragrances as a function of the women's selection.

We then went on using the same set of fragrances and presented these colors as stimulant materials. The woman was presented with the fragrance in a coated flask and we said "Here is the fragrance and a set of colors. What colors does this fragrance make you think of?" The panel consisted of 160 women. One fragrance suggested mostly reds, blues, dark tan; another principally pastel shades; a third very bright colors.

We asked ourselves, "Is this thing reversible? Can you prepare a package or an ad which will in some way attribute some specific quality to a product through the use of color?" We have never gone on to develop this. We are not designers. We don't recommond design or get involved in the mechanics of design. We offer a test program.

We then moved into a more structured area. The problem involved a package design for a gravy mix, a dry flour and flavoring material. The questions studied were the ease of opening the package, what size spoon could go into it, how accurately the housewife could measure it. This we did in homes on an individual basis, taking the package into the home, having the housewife go through opening and measuring. We used various levels to start with, starting with full packages, half-full packages, one-third full packages. There were three or four different designs and we evaluated the effect of the design in terms of the mechanical operation. Would it work? Would it re-seal? Could she get the spoon in and out? What was the likelihood of encountering a spoon that wouldn't go into the large opening? When you used the shaker top, would the mix spray all over? Could she handle it? Was it too big? Would it stack on a pantry shelf?

Back to color. A paper cup company wanted a color for their design. They had a standard design and only wanted to vary the color used. We did flavor preference tests as a function of paper cup color. We did tests for milk, cola and soup, using identical samples but varying the color of the design on the cup. We found a significant flavor preference on identical samples as a function of cup color. This is some evidence that the results obtained on the association of fragrances to color are reversible and have some greater applicability.

In another study, we were interested in the effect of label design. We used a technique that has now become widely used, called the semantic differential. Our questionnaire listed a number of pairs of attributes—high quality, low quality; mild, strong, etc.—as a method of characterizing or fingerprinting consumer reactions to the package. We took our panel through the entire questionnaire including the semantic differential. We used six whiskey bottles containing samples of identical whiskey. In one case we asked the panel to rank in order of preference the whiskey from three bottles which contained printed brand names and no label design, although the names were of well known brands. In the second case we used three whiskey bottles with the regular bottle labels. We found the label designs had a significant effect on the preference results, even though the same brand of whiskey was used in all six cases. This should be of interest to designers. Apparently the Schenley label design was of such a nature as to significantly affect flavor preference or flavor acceptance.

We use two principal gadgets. One is the supermarket simulator. The other is a light box. The supermarket simulator consists of a section of supermarket shelves that can be rotated for angle viewing. It is fitted with a set of lights over the top so that we can vary intensity of illumination or duration of exposure. The woman is looking through a one-way vision screen prior to exposure. The chamber in which the simulator is placed is dark. The woman is in an illuminated booth. Because she is in the light against a glass looking into a dark room, she can't see anything. She can only see into it when the supermarket simulator is illuminated. This eliminates the problem of dark adaptation or light adaptation, and this device enables us to achieve some of the conditions that

Mr. Stern was talking about—mass display, price markings, point of sale distractions, adjacency to competition.

Our light-box is used for more limited studies, where only a few samples are available perhaps, or where the samples are hand-made. It is used for studies where we are interested in analyzing apparent size, apparent quality, apparent price, even aparent effectiveness. We will ask people, based on package design alone, a question like "Which of these toothpastes will clean your teeth better?" and we will get striking differences in responses as a function of only package design.

When we first used this device we fitted it with an incandescent lamp to light instantaneously, but we found that this lacked in-use validity, since very few supermarkets are fitted with incandescent lights. We then found a procedure for wiring a fluorescent light so that it would light instantaneously as well. The combination of samples which may be used in this device are infinite.

We might be interested in testing a fictional "Mello" beer can in the field of its competition. Two designs are tested—one horizontal, the other diagonal. Each design is set up in a separate display, stacked next to beer cans of competitive brands. We then expose the two designs in the same field for fixed intervals, and measure the order in which the "Mello" is identified as well as the time interval required to identify it. Based on 100 observations, 12 exposures, we record the number of times "Mello" was recognized 1st through 12th. Our results might run something like 3.5 was the mean number of exposures on which "Mello" was recognized using the horizontal design; the mean for the diagonal design was 4.5. The difference between the two is statistically significant. We would say to a client, "Based on this particular test, the difference between the two samples is significant and if you want to pick the horizontal because it is recognized sooner than the diagonal, go right ahead." We don't recommend a choice, only present the data.

In semantic differential, it is possible to ask a member of a consumer panel to rate a product or design by checking the numerical point between the two contrasting phrases where, in his judgment, the product would fall. In this way we can assign a numerical value which can be treated statistically to measure the significance of the difference between two sets of samples and you get a pattern of these attributes. This is a very useful technique and widely used in many research organizations.

The present account has considered the problem of specification of variables, but has said little about theory. The search for adequate theory must remain an overshadowing endeavor of the scientist; and, as regards the field of perceptual discrimination, the need for useful theory is great.

Close examination of the many theories advanced reveals that they do not usually specify test operations and that, very often, the number of facts explained is no greater than the number of assumptions made. Theories exhibiting these deficiencies may be of interest for other reasons, but they are not a satisfactory stopping place in a scientific program.

On the practical side, the existence of ready-made physiological models may lead, in the hands of some workers, to a more rapid adoption of appropriate inferred variables. Generalization beyond this point is probably unwarranted; the essential point is that variables related in the context of a given vocabulary need not be excluded from the systematic considerations of another vocabulary.

Finally, a statement may be made concerning the general field of perception. The study of perception has come a long way. It has a very long way to go. Improved experimentation, performed with attention to problems of specification and designed to provide a broad base for theory, will hasten the day when designers and psychologists will be provided with an inclusive system of relations to define and explain the phenomena of this important field.

The ultimate study in this area has never been conducted. Many people have talked about it. Many organizations generate all kinds of data, but no one has followed through with a detailed market study of two, four, six, eight or ten designs, identical products, comparable or even identical advertising campaigns. There is a need for a basic study in this field so that the methodology can be related to end-use performance in a field. At present there is no such volume data. The ultimate research could probably only be done through the combined effort of a number of designers and different laboratory organizations. I offer now the services of our company for whatever part we would be called upon in conducting such a study.

Myron J. Helfgott, Ph.D.
Vice President, Lippincott & Margulies, Inc.

New concepts of package research

I don't believe the attitudes of designers towards research have changed much in the past four years, although designers have seen fit to recognize its existence. The design profession still looks at package research with somewhat a jaundiced eye still assuming it to be not particularly good, valid or contributory, and it behooves us to prove the contrary. I accept the challenge.

The package design profession has continually sought to criticize research without giving it a chance. After a stormy history condemning research, there are only three design firms that have

professional research people on their staffs heading research. In the rest of them you will find that that research person last year or the year before was the head of personnel, the director of sales or in some other unrelated job.

I think that package research today is probably more sophisticated than any other field so young. In just four years we have seen it, for one thing, become scientific. Four years ago there was practically only one nationally known supplier of research information. Today there are many more. That one supplier got away with murder. Clients are much more sophisticated today. You no longer see such flagrant violations of scientic method passing as research.

Secondly, you see the freedom of the whole field of package research from the gimmick machine. It used to be, and it is less so today, that all one had to do to be in the research business was to collect as many visual apparatuses as possible. If you had enough of these and you ran each one in a little experiment with two or three people you might be able to find something about how the package functions in bad illumination, on the bottom shelf when it is turned upside down. And this is one variable of imprecise measurement and not particularly defined as important, which, if you put it together with all the others, you really don't know what it means, but it's a measurement. You find today less reliance on the machine as a sales tool, and much more logical analysis of the problem and the leaving of the method of testing up to the professional.

Thirdly, in the last four years and consistently, increasingly package research is less separated from the brand's other marketing problems and market history. It is much less a panacea formula that can be applied to any brand. Today the package researcher is increasingly required to know about what the brand is, where it came from, how long on the market, what its particular sales problem is and what the goals of the redesign are, because sometimes the objectives of a redesign program are not for immediate evidence in sales function. And even so, there is something illogical about taking an effect of many causes, such as sales, and attributing it as the criteria for a single cause.

Fourth, we have become increasingly autonomous of the inherited methods of advertising research. But many of the methods we use we share in common with advertising research and with any other systematic scientific research. It's the same method chemists in the pharmaceutical industries and government census people use. These are the methods of science generally which are common to all scientific inquiry.

We do have two particular problems that make us part company with the advertising researcher. Simply stated, these problems are: We have to find a way to control for brand name in our package testing, so that we know our results stand for reactions to packaging and not to the brand name on the package. And the second big problem is the problem of controlling for newness, or new elements or lack of familiarity in package design. The whole marketing function of the package is completely different and somewhat the opposite side of the coin from the advertising function. The whole function of an ad to the consumer is to give news, to give a new approach, to give something that is presumably unseen before, to excite the consumer's interest and widen his range of recognition of some attribute of the brand. The package is supposed to do exactly the opposite. It is not supposed to invoke newness; it is supposed to invoke familiar elements for identification purpose at the point of sale. This is its primary function, so that the consumer in this melange of stimuli in the market place can say "Oh, yes, there's my favorite." Think how ludicrous it would be if the package kept changing as frequently as an ad does. The consumers would have no clues. They would have to keep reading every package. Package design as such would have lost its function.

This controlling for the newness of a package creates a problem in that consumers are generally reluctant to accept new packages if they are familiar with the old ones. So that the research situation that first presents newness and that doesn't measure through time the consumer's learning experience of the new package and the advertising support that helps this learning, never really gets an adequate picture of the consumer's response to that package. All it gets is an adequate picture of the first impression given in an unsupported and illegitimate situation. There is a big difference between the legitimacy of a package as presented on the market place and the presentation of the package by a consumer research person in someone's home. The first is a fait accompli. The second gives the consumer a lot of openings to criticize and all kinds of hostilities come out that really have nothing to do with this package. There are many methods we share in common with advertising research. Where we differ, I think we know and we are already, as we have seen, working out our own methods.

There has been another big improvement in the past four years. We are being forced to work out total marketing theories which inevitably have to play back on our theories about consumer acceptance of a package. This is coming about partly because of the increased knowledge from research and partly from the way in which the design profession is slowly but surely incorporating marketing and research facilities and inevitably being forced to come to grips with the package as a single communicative stimulus in a total marketing method.

Some things are happening that are very exciting to me and loom on the horizon of marketing research generally and have much to offer us in packaging research. The big one that really holds a promise for big exploitation in the next decade is the increased facility that mechanical data computing techniques offer us—the IBM, Reming-

ton Rand. Although I recognize, as you do, that these machines don't think, they don't do anything they are not told to do, but they work so quick that you can really afford to entertain a sophisticated theory of the market place with all the electronic researchers working in the machine that you can't afford with any research department with people. We can now afford the luxury of a more sophisticated theory than the simple cause-effect theories we have been thinking of, like the theory that red is good for this kind of package, consumer response will be better or the bigger the package, the more appealing, etc. We can now afford to think of the market place and all of its variable and its causes as a total unit.

Package design success is in somewhat a baby stage. Now the electronic computers are giving us a way of handling all numbers and they make those measurements feasible.

I am really excited about them for two reasons. Number one, the government has had such success with handling large data in this very way. The Strategic Air Command, for instance, was faced with the big problem of how to mobilize our defense or offense resources most efficiently in case of an attack by an enemy. The number of variables was so great and the single human mind so unable to really work with them quickly and validly and without error, that they found they would have to reduce all of the possible situations to an efficient non-human system to get an answer. Really what you have today is one vast program in S.A.C. that says things like this, "If this many foreign unidentified planes are spotted at this point, traveling at this speed, then this goes into the hopper and this is our best way of mobilizing to meet this alternative." The system is constantly being kept up to date. In this age of many variables, there is no other way to handle such a problem.

The other thing that gives me cause to think we are going to use this much more is the fact that our president used it very successfully in his own election. I am always amazed at the big difference between President Kennedy's electoral votes and his popular vote. What it really means is that this man had a great deal of intelligence and foresight about just where it paid off to spend his limited energies because the same amount of votes in another place could certainly have lost him the election. These kinds of mass handling of data helped out there, in fact even to the point where they worked up their own model of the political individual, I understand, and marched issues through that person.

I think we are going to get to the point where management, which very often owns these machines but uses them only for accounting purposes, will use them for marketing strategy purposes and packaging information will be that part of a consumer and total marketing information that is planted into a resource that operates on the basis of sophisticated thinking about the market place as a whole and then you begin to see a kind of strategy that we can only begin to approximate now.

Inspiration From the Past

Stewart & Morrison Limited, a recently founded package design organization in Toronto, Canada, has in its office reception area a "museum" that forms a permanent display of package design and development from the years 1742 to 1900. A rotating display of more than 250 items gives clients and designers an opportunity to see packaging progress from early concepts to those of today. We present here a sampling of these early packaging attempts and a discussion of the history of packaging by Rudy Eswarin of Stewart & Morrison.

A Brief Discussion On The History of Packaging
By Rudy Eswain, Senior Design Associate,
Stewart & Morrison Ltd., Toronto, Canada

Packaging history is that of civilization. Ever since man felt the need to store or transport goods, there has been a container for the purpose. The package has kept pace with the development of living standards through the ages and assumed an ever-present influence on our own lives, never envisioned by the early potter or boxmaker. Like any other important subject of fame and fortune, it calls for a look into its past.

The student of almost any history can go to the nearest reference library and look up the standard work on the subject in question. The student of packaging history is not so fortunate. He must go out in the field with archaeologists and dig. Grimy sample files in manufacturer's basements, incomplete records and impatient clerks are the prime source of information; second-hand shops, barns and attics for specimens. And how often has the country 'antique' dealer washed off the irreplaceable label, just the other day, because the little bottle was such a pretty shade of amber? Many people do not even know what is meant by the word package.

In the attempt to define a modern package we might say that it is a container designed to hold merchandise, bearing on its surface information about its contents in accordance with established practices and government regulations. And yet, the Egyptian wine amphorae of 2000 B.C. carry precisely this kind of information embossed on the clay capsule.

In a strictly contemporary sense of the term, however, packaging did not exist much before the middle of the nineteenth century. About this time, following the increase of territory within reach of transport facilities, manufacturers became aware of the merchanding potential in widely distributed packaging. So far it had been looked after mainly by the retailer, who bought goods in bulk and provided the package himself under his own name or label. These 'dealer labels' were created in close personal relationship between the shopkeeper and his customer. Consequently, they reflect commercial, social and artistic fashions of a period far better than many of today's stereotyped corporate images will for a future historian.

The personalized approach to packaging was carried to the extreme with the famous eighteenth century sealed wine bottles. On the shoulder they had a glass seal, made to order with an impression of the owner's crest or initials, as a protection against loss. A unique case in packaging history, when the container was deemed more valuable than its contents by people other than package designers. Many bottles of this type were produced in the early glass houses of America, but few have survived to become collector's items.

Before mass production methods were developed in manufacturing as well as printing, the paper label was of utmost importance. It could be produced very simply by the nearest hand press and easily applied to a surface of any material or shape. Needless to say, there was little consistency in design with a view to "brand identification." As many as six different layouts with identical copy have been used to package the same merchandise at the same time. The earliest known printed label dates back to 1756, and appears on a bottle of port wine.

It can safely be said that, with the exception of plastics and other modern synthetic materials, almost everything used in packaging today was known by the turn of the century. A number of materials as well as manufacturing processes, commonly regarded as fairly recent innovations, were in use even earlier. The first mass-produced folding boxes were made by Robert Gair in 1879. A manufacturing chemist, with the appropriate name of Stunt, offered packets of lemonade and gingerade powder in 1859. The first patent for corrugated paper was filed in 1856, and "metallic foil'd papers" were used as liners in pill boxes about the same time.

A tin can of roasted veal, which Sir William Edward Parry took with him on his voyage in search of the North-West passage in 1825, carried

a label with the stern instruction: "Cut round on the top near to the outer edge with a chisel and hammer."

In the same year, Kensett was granted the first American patent on the tin container. The first commercial preserving operations, however, were started already in 1819, one in Boston for fruits and pickles, the other in New York, packing salman, lobsters and oysters.

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Even though the copywriter's phrasing may be somewhat old-fashioned, the idea "for more convenience of the people" is still up to date 300 years later. Sound principles remain constant throughout the history of any subject, and packaging is no exception.

From a design viewpoint, many package designs of the Victorian era were not at all inferior. Creative imagination, in both physical and surface design was of high level. Lettering styles and graphics possessed both a charm and quality connotation that is difficult to excel. Copy content, while running from the dramatic to the humorous, was, never-the-less, suited to the times, and was at its best quite original.

Many of today's "unique" merchandising concepts were fully matured in the 1850's. The gift pack, the re-usable container, the whiskey "decanter" and the dispenser package are just a few examples.

For a better concept of the future, we must use every opportunity to look at the past, particularly in a time when the words new and good are believed to be synonymous.

Sampling from
Stewart & Morrison's
Packaging Museum

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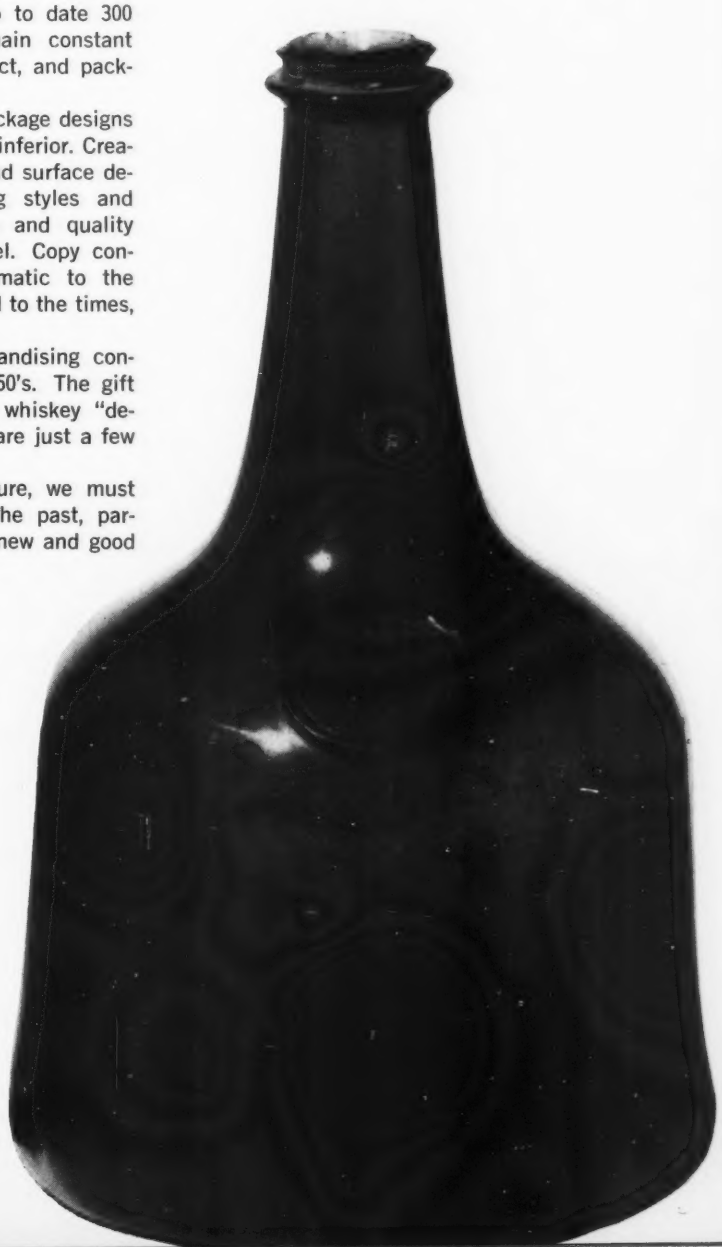

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DOMINION BREWERY
AMBER ALE
OLD SCOTCH
GOODERHAM & WORTS
Rye Whisky
ROY
AND WHISKY

More inspiration from the past

It is indeed high time someone spoke out against the sameness of design today, and the cult which gives this sameness stature. Whether I scan the pages of an art directors' annual, or an art trade magazine, I am struck with a single image. All the supposed best design is the same in concept and execution, whether it appears as advertising art, editorial art, point-of-sale art or packaging design.

If Fortune or Century is the "typeface of the year," why must it be seen everywhere? If the technique is large lettering subtending large lettering, why must everything follow this motif? I am not opposed to either the type selection or the technique; what is questioned is the establishment of a fetish which results in conception becoming the slave of technique.

A Protest Against Design Sameness

Abbot Eron, President,
Eron & Eron Industrial Design,
Englewood, N. J.

How can a design solution possibly be the same for an ad as for a package when their problems, purposes and motivations are all different? Even more incongruous, how can two different companies, producing two completely different products, wind up with packages that display the same basic concepts and techniques?

As a package designer, I am interested in those packages that win prizes. Not to use them as a glorified swipe file but to be exposed to the designer's problem analysis. Possibly, I may learn something from his analysis. When these award-winning packages are looked for in variety, chain, supermarket, department stores or specialty shops, they can never be found. Why do we pay so much attention to packages with low circulation? Why so much emphasis on birdseed packages, album covers and medical detail kits? Admittedly, these may show good design, but what is their significance in the market? By publishing them almost exclusively, how will better package design be furthered?

How will young designers be given proper perspective as to packaging's position in commerce and industry? And how will we improve package design and still keep it consonant with the requirements of commerce and industry? It is basic that a designer work within the scope of his problem and solve that problem. In the marketplace, these problems are manifold. Why not show how these problems are capable of solution within the realm of good taste, good design and high aesthetic quality?

Proof of sameness is brought to our attention every day in other ways. Recent art school graduates trudge around with portfolios filled with the same techniques and the same concepts. After you've looked through one, you've seen them all. Frankly, I've had my fill of early woodcuts and transferred fish scales. They may have been interesting the first time around, but enough is enough. Are we fostering a new cult that is no different in effect from the Buckeye and Borax of the early 20th Century?

The curse of sameness is bad enough existing in other areas of our society. That it should permeate the ranks of our creative people is tragic. The very people who pride themselves "on being different," who in their early days may have felt that the academy artist was without imagination or initiative, are today creating their own academy art . . . lacking in imagination, abounding in sterility.

Two Points of View

Thousands of words have been written and spoken on the subject of the respective roles of the independent designer and the converter designer. Too often emotions and personal feelings coming out of individual situations have been allowed to confuse and complicate the matter. In an attempt to bring this subject into its proper perspective, we have asked a leading and respected member from each of the groups to present their views.

Case for the Independent Designer

By Karl Fink
Karl Fink and Associates

The various sources for packaging design in this country find themselves involved in a somewhat synthetic skirmish or debate. It isn't full blown and authentic because designers are not really debating with each other. Capable professionals have a deep-rooted dedication toward their work. Since our civilization is something less than "the best possible world" for creative people, designers, like others, occasionally need to make compromises between how they would like to function, professionally, and what life realistically allows for them.

Some designers have developed their capabilities in the areas necessary, as competent design consultants. Some with these capabilities, prefer to work for a design consulting office rather than operate one of their own. There are others who are most happy at the drawing board or the model bench, being most useful when they contribute their creativity in pure design, both two and three dimensional. They prefer to pool their skills with others who are perhaps stronger in client contact and in the marketing aspects of present day packaging design.

There are other designers who prefer to work for a large industrial corporation with the fringe benefits, retirement provisions and other unique qualities to be found in a corporation that is basically set up to sell goods rather than design. The designer has two choices here: He may affiliate himself with a manufacturer of consumer goods who has a package design department, or he can find a spot for himself within the department of one of the suppliers of packaging materials. The personality and needs of the designer have much to do with the possible success he can hope to find in these various positions.

The discussion that seems to arouse most interest in the press, however, is between design furnished by packaging materials suppliers and design furnished by professional design consultants. By professional, I mean a person who by education, training and experience, is equipped to guide, advise, consult with and create for a client. He does not manufacture or offer anything other than his services for sale.

Makers of packaging materials have always in varying degrees, offered design services. In almost all cases it is part of the suppliers' sales effort. Usually there is no charge for design per se and the client enjoys a comfortable relationship with his design source because he can dictate and make changes without much back-talk from the

designer vendor. Moreover the packaging materials salesman enjoys being involved with design because it opens doors for him into higher management than that of the purchasing department. Bringing designs to a customer also helps to establish a moral obligation to purchase. There is evidence among some suppliers of charges made for design. As yet these charges in many cases do not cover costs. More companies are working toward putting their art department on a more self-sustaining basis. It is not within our province as professional designers to set up ground rules for the sales effort of packaging manufacturers. I feel, however, that the professional designer does have an understanding with the so-called "captive" supplier designer. This was evidenced at a recent nine hour conference in Chicago between a mixed group of twenty-five. This was an exploratory session between design directors from packaging manufacturers and a representative group of design consultants, members of the Package Designers Council. I would say the climate and attitude were excellent. I think there is very good understanding between both groups. Certain facts seem evident to me.

Designers basically, and for the most part, understand and like each other regardless of whom they work for. They usually want the same thing and feel similarly about a given job. The designer who is in the employ of a packaging materials manufacturer, when he has the responsibility of solving a packaging design problem is often answerable to his own plant's sales and production departments. I believe this to be a serious problem with the designer vendor and feel sympathetic for some good reasons. It is desirable for professionals working in a particular field to belong to a representative professional organization. There are many problems common to them all and there are many things that they can achieve, together as a group. With the practice of a profession go certain responsibilities, the most important of which are toward the client. It appears to me that here is where the differences between the supplier designer and the professional consultant are most evident. The independent professional consultant can make the following promises to his client:

1. He is free to investigate and specify from all available packaging materials, processes and techniques. Neither he nor his group are affiliated with the production and sale of any packaging materials or equipment.
2. He can take full responsibility for any information or statements given to his client. This is important in the area of protecting the reputation of his professional colleagues by anything he may say to mutual clients or prospective clients. He is completely in control of all liaison between his office and his clients.
3. He is in full control of the set-up and scope of a designer development project and can choose not to participate in a situation where the time or budget specifications do not allow for a proper and professionally complete effort.
4. He does not work speculatively and insists on fair payment for all time and effort expended on a client's behalf. This goes far toward eliminating unfair competition among designers.
5. He insists on supervising the reproduction of designs that he originates and can be impartial in evaluating the quality of the production effort.
6. He is in a position to render service in areas other than packaging so as to integrate the complete design effort. Full corporate identity programs would be a good illustration of such a program.

These six considerations, and certain additional ones that are applicable in particular cases, make it very clear to me that there must remain a separateness between the two groups and a real difference in the evaluation of their work. It is not possible to evaluate a design effort by the appearance of the finished package, nor is the appearance of the finished package necessarily an indication of the complete set of skills employed in its design. I feel that professional skill can be completely used only when there is full opportunity and climate proper for its use. I am sure that some supplier design departments do render service that is more complete and in depth than others. It is a real fact, however, that the professional consultant is generally in a better position to set up his projects so as to afford his design group the opportunity for full creative effort with ample consideration for the various problems that need to be solved in preparing goods for marketing success.

There is much to be gained by sincere recognition on both sides that packaging design will continue to come from several sources. Marketing is a very complex field, and it is probably true that the quality of marketing management generally is as spotty as the general quality of packaging design in this country from its many sources.

Every package that is designed by a professional consultant inevitably is produced by a supplier and converter of packaging material who, more often than not, has a design department of his own. The supplier should recognize the importance of the professional, since for the most part it is the large volume item with national distribution that can enjoy the design services of the professional office. The designer, in turn, must realize that good technical production of the products he designs is most important and can have marked influence on the relative success or failure of his job.

The "free" design effort, or relatively free design offering of most packaging suppliers, is probably here to stay. It is part and parcel of the sales technique. Moreover, many American clients are as yet not ready to call in a professional consultant. It is logical for the converter to do this work.

As a professional I am convinced that our best friend at the supplier is the design director. We understand each other. Effective liaison between the two is in the making. The American Society of Industrial Designers last year established an Industrial Liaison Committee. The package designers problems are in some ways clearer yet in others much more complex. There are signs of progress. Two P.D.C. designers are part of a Gravure Technical Association Committee.

Certain frictions of many years standing between the package designers and the Folding Paper Box Association have, through mutual cooperation between the two groups, been virtually eliminated. The needs differ in various industries. Flexible packaging presents different problems from folding boxes. Plastic containers present their own liaison needs, cans and glass still others, etc.

One important by-product of good liaison between suppliers and design consultants is the dissemination of information. Designers need to be kept abreast of new developments in packaging manufacture. Designers also need to enjoy the full confidence of the converter when a project is under way for a client. Full cooperation in a constructive way can make everyone's job easier and eventually produce better products for American industry.

The Case for the Converter Designer

Herbert M. Meyers
Lord Baltimore Press

A recent article in a food publication quoted a prominent independent designer as lamenting the deplorable state of design of certain labels in the food industry. In the designer's opinion, the blame for this was to be laid on the shoulders of the converter designer.

At about the same time, I chanced to meet a prominent executive of one of the largest packaging converters in Europe. The conversation soon turned to packaging design here and in Europe. I learned then that the design group best known to this European was the design service of one particular converter in this country, which in his opinion did the finest package design work in the world.

Who is this "converter designer" who is praised in some quarters and criticized in others? The converter designer is the child of the marriage between technology and marketing requirements in the packaging industry. Not so long ago, a package was little more than a parcel of brown paper with a string around it. Soon this was no longer sufficient or desirable. As pre-packaged goods appeared on the grocery shelves, the child was born almost without anyone noticing it.

The child grew fast—perhaps too fast—with the advent of the supermarket. Here was a new home to grow up in, as products increased rapidly, markets became larger and larger, products more numerous, packaging methods faster and more complex. The machine age took over tasks which previously were entrusted to human hands. The converter, faced with increasing demands, increasing speeds, increased quantities and increased competition, relied more and more heavily on being able to supply his customers with packages that were attractive, fulfilled customer's marketing needs and, at the same time, complied with the many technical and mechanical qualifications with which his own designers were so fully familiar.

The converter package designer, as the name implies, is in the employ of the package material converter. As such his efforts are, of course, oriented towards designing with those materials, which his particular company manufactures. This may be paper or paper board, steel, aluminum, glass, flexible or hard plastics, corrugated board, and many more. In addition, there are further areas of specialization through specific products—or types of products manufactured from these materials. The converter designer, therefore, is confined to a relatively small segment of the packaging industry. He is in effect, a specialist in the design of his particular type of products.

There are some designers who will point to this specialization as a disadvantage. They are inclined to favor a broad variety of design subjects over specialization in one area. They feel that they are in a better position to maintain an unbiased view at materials and their packaging applications.

This may be a valid point when a product manufacturer looks for packaging where packaging materials and methods are not predetermined. There are, on the other hand, equally many occasions when it is impractical, uneconomical or even impossible to change packaging methods and materials without a considerable investment in new packaging equipment. In such cases, for example, an unbiased view might not be as important as a thorough knowledge of the given material and its structural and visual application.

Although one can understand the desire of designers to maintain an unbiased attitude towards

materials and their applications, the packaging business has become so technically complex that specialization is, at times, more desirable than not. After all, how much territory can one creative mind cover with such completeness that there is nothing left to explore?

The converter designer has a unique opportunity to explore to the fullest the many avenues of possibilities which a given product can offer. His time is devoted entirely to developing continuously new ways to apply packaging materials to new products and to improve old ones, both structurally and visually. In doing so, he has the facilities of the converter at his disposal with whom he can consult and experiment. He has the vast research facilities and diverse knowledge of other professionals, such as engineers, marketing experts, printing craftsmen and others employed by the same company. He has the opportunity to bring into play all these with only his own imagination to set a limit.

As a result, the converter designer not only has the opportunity to contribute heavily to the highest standards of his profession, but he has brought about more product improvements than he is usually credited with. His behind-the-scene efforts in the interest of better design of products and better printing of packages usually go unheralded. Rarely has a converter designer received much acclaim for a new package which has vast applications. In fact, whether the converter designer contributes to improvements of a minor nature, which is probably a daily occurrence, or whether he brings about an occasional change which has dramatic effects on the packaging industry, it becomes part of his daily routine—a vital part of his close contact with manfacturing facilities.

The degree of inventiveness depends, of course, on the individual designer. If I may remind the reader, briefly of my opening remarks, which referred to another designer blaming converter designers for the poor state of design in certain packaging areas, it seems to me that our designer friend is losing sight of one important fact: Among converter designers, as among all designers—as, in fact, all professions, there are those who are very good, and those who are NOT so very good!

Some individuals with genuine design abilities are by nature suited to "independence," having in their makeup not only the talents of designers, but also the facility of being businessmen able to manage the business aspects of independent design counsel. Others equally as talented may find their greatest satisfaction and best accomplishment as part of a constituted business organization—as designers for product manufacturers, or as designers for packaging manufacturers.

Actually, because of the tremendous volume of design projects which come across the desks of converter designers, the percentage of good design coming from this source is high. In fact, the greatest percentage of inadequate design, especially poor surface designs, has come from sources other than either the independent or the converter designer.

While product manufacturers, large and small, have found invaluable assistance from the special knowledge of the converter designer, even the independent designer has often found in him a valuable ally. I recently received a telephone call from a design consultant who said. "I have a technical question of great importance to the packaging of one of our clients products. I have called several packaging manufacturers in your field, but all I get back is calls from their salesmen who want to sell me their products—but do not have the answers I am searching for. Can you help me?" I did.

I honestly do not know if any business for my company will ever come of it. If so, I will feel that this will be the result of our sincere effort to help a package design colleague solve a packaging problem.

Many converters recognize the importance of the independent designer to their industry and support him wholeheartedly. They work with independent designers closely and see that full credit is given in all situations involving independent design achievements. We have used many opportunities to recommend independent designers to our customers, especially when there is collateral material involved.

There are many situations when the converter designer can work hand in glove with the independent designer toward the common goal of solving problems for mutual customers. When this happens, the independent designer maintains the control which he desires over his design project, while taking advantage of the knowledge and experience of the converter designer and his facilities. Furthermore, in doing so, the converter will more fully understand the objectives which the designer has set, and will, therefore, be better able to produce adequate results in the production of the packages.

Similarly, better results could be achieved in many cases, if ad agencies and manufacturers' own staffs would consult and work closely with converter designers with their up-to-the-minute knowledge of the processes and materials in their field.

To sum it up: The converter designer is a specialist in the design of specific types of packages. His ability as a designer may vary in the same manner as any professional. He should, therefore, be chosen on the same basis of critical examination as to his competency. Once this is established, he will be a valuable help to anyone with a packaging problem, whether it is designing a package or packaging program from scratch, or perhaps adding his special knowledge to that of other designers.

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The Packaging Show From the Designer's Viewpoint

Starting on page 52 your Editors present for package designers highlights of the 1961 American Management Association Packaging Conference and Exhibition held in Chicago on April 10th. First, there are comments about the Exhibition by six prominent package designers. And then you are taken on a "tour" of the more interesting-to-designers Manufacturer's Exhibits. Have fun!

No designer is Kokomo, but he certainly "drew" the crowds at the Olin Exhibit.

Carton produced by Green Bay Box Co.,
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Probing the Packaging Show

Six package designers gave their personal impressions of the American Management Association Packaging Conference and Exposition during a special program, "Probing the Packaging Show." Sponsored by the Midwest Chapter of the Package Designers Council, under chairman Rene Burvant, partner, Hoagland, Burvant, Mell Associates, the program was an "off-the-cuff" critique moderated by Robert Sidney Dickens, president of Dickens Inc., and also president of PDC.

First speaker was Walter Stern, vice president and packaging director of Raymond Loewy/William Snaith, Inc., New York. Stern began his talk by criticizing the many consolidations among firms, citing one instance where a company, which brought out a successful foam last year, was purchased by a second corporation and the second corporation was ultimately bought by a third firm. The original foam trade name, to further confuse everybody, was changed entirely. He also commented on cushioning and films, then said: "One of the items that I found interesting, which will be on the market very soon, concerns a development by the Hudson Paper Company. The firm has decided to market its facial tissues in a box formed of a foam styrene which has been embossed, then has a cello overwrap for commercial identity. As soon as the cello is torn off, you have a completely new looking box, one I believe the average buyer will find very handsome and attractive. This follows the theory of designing packags that you do not only buy but find you can really live with at home."

Stern covered a host of other new developments, but was especially enthusiastic about the use of ultra-sonics in laminating films. He told the audience: "Here are two pieces of the same polyester film laminated or rather welded together along a seam. Now this welding, and I use the term advisedly, is accomplished without the addition of any cement or adhesive. Here is a piece of polyethylene coated Kraft that has been welded together along one seam in the same manner. It is accomplished by ultra-sonics. I've discussed ultra-sonics before, approximately two years ago, at which time an ultra-sonic instrument was used to establish a heat fusion between the two pieces of aluminum foil. Ultra-sonics has now been able to approach the heating of plastics. The seam is extremely precise, extremely strong and obviously applicable to fabrics that are synthetic such as Dacron, acetates and other fabrics. They can be welded together instead of being sewn; they can have very smooth edges. This is accomplished by a tip, a rounded tip that vibrates at a speed of 20,000 vibrations a second. It is completely soundless."

Second panelist was Karl Fink, president, Karl Fink and Associates, New York City. In part, he told the audience: "I found that boundaries are getting fuzzier and that we are combining more materials, laminating more, and because of this are able to do many things that we weren't able to do before. Plastic films, coatings, papers and boards combine with foil to make pouches, bags, boxes and cans. Cans are fast becoming a combination of materials—steel walls and aluminum ends—one end aluminum with a tear out top. Can openers, I would say, are doomed, their days are numbered. Acquisitions and mergers in the packaging industry have perhaps sparked this cross polination of materials. I don't think they are the reason for it . . . I think creativity is, but it could be that they have helped some. I am sure, in most cases, it is all to the good.

"It is certainly apparent that the separators are gone; you no longer have the can industry working with steel, and the glass industry working with glass, etc., etc. It is somewhat mixed up now, and we are left with a set of trade associations in the packaging industry that I would consider limiting, constraining and inadequate. I don't believe the associations are nearly as effective as they used

to be years ago when all tube makers made tubes, and box makers made boxes out of one particular material. I think something is going to pop one of these days and there is going to have to be some change. You know it is hard to talk about how wonderful cans are when half of your members are also in the glass business, or whatever.

"It is interesting to note that the package design services rendered by internal design departments still, for the most part, are separated. Possibly this is due to the fact that they are tied in with sales efforts and with sales promotion for the box maker or the glass company and those departments have not yet been integrated. And the can designers somehow don't get together with the box designer even though they are owned by one parent company. The design directors are still separate, and no one has really been put above them all, which conveniently leads me to another point—and that is, we professional design consultants have always had **all** materials to draw from and with all the new developments are having a more interesting time than ever and I think we are doing more good than ever."

Third panel member was William Goldsmith, executive vice president, Dave Chapman, Inc., Industrial Design, Chicago, Illinois. In part, he stated: "The packaging industry as a whole is going through the same cycle that producers of capital and consumer goods have in the last few years, and they will have to swing from the technique of producing for production to that of selling and distributing. I think that this holds a very good future for packaging and packaging designers. The second point I'd like to make is that in going through the show I was impressed with the amount of adventure and initiative a lot of people in the packaging, fabricating and materials areas have shown. I would compare them very favorably with the producers of consumer and capital goods in our country. I represent an office that has a good deal to do with product design as well as packaging. Very often we are discouraged by a lack of guts and lack of adventure and willingness to take a chance in producing a product which will be a better one for the consumer. There are too many manufacturers who are looking at their rival—competitors in the field and judging their activity by what he's doing. I think, in the packaging industry as a whole, there has been a good deal of stepping out, an effort to provide new materials and new things. I think the packaging people are in effect going to lead some of the products people into new areas."

PDC's fourth panel member, Harry Lapow, head of Harry Lapow Associates, New York, summed up one angle of the AMA show briefly by stating: "I have two points to make. One of them is that I found a lot of discontent among the machinery people and, of course, I wasn't very happy either. I found that there was one machine I was looking forward to seeing here, but couldn't find it on the floor. It seems that most of the manufacturers are disgusted with this show from the standpoint that they feel there aren't enough buyers and therefore there is no point in bringing any of the equipment that should be at a decent packaging show. Because of this, we spend money to come here to learn there is a lot of information that we could have gone back with, but don't have. We will have to wait until the PMMI has a meeting to get our information. My second point is that many of the packaging suppliers are expanding their energies to other fields. I think that is very good, but I also believe it should be a lesson for designers. We ought to expand our fields also. It is a lesson I've learned, and one I would like to leave with you."

Donald L. Craddock, packaging director, Scherr & McDermott, Akron, Ohio, was the fifth to report. He said: "I saw a lot of impressive experimental foil and paper board carton construction at some of the booths that was not done for any specific reason but just to explore what could be done with unusual shapes in carton board. Just touching on the film portion for a minute, I had some conversation with people in the converting business and understood from them that poly-propolene is going to be the future bread wrapping material. With this they can solve their problem of sealability, a problem they are working on right now."

Final panel member was San Francisco's Walter Landor, president of Walter Landor and Associates, who stated in part:

"One of the healthy trends that occurred to me as I walked through the show was that there is an increasing percentage of packages on display, designed by professional designers and designer organizations. I also felt the over-all level of design, whether done by independent designers or by design departments in packaging, in the packaging industry, the over-all level of design is considerably higher than it has been in years gone by. Let's put it this way, there is a higher level of mediocrity today than there has been in the last few years. There are still very few really outstanding break-throughs, new concepts in packaging that I can see on display, and I think it is up to all of us, designers, clients, the packaging industry, to exert every effort to not only work harder, but somehow find ways of harnessing our creativity more effectively to problems in package design.

In terms of graphic attraction, I felt that as you looked around, you found brand names getting smaller. This, of course, is intriguing from a designer's point of view, and somewhat intriguing from a client's point of view. Some of us have felt for years with our clients that people couldn't care less, really, how big your name is as long as they know what is in the package. A customer first wants to know what is in the package and only after that does he want to be re-assured it is a well known brand. There is a trend in this direction that I sense to the point where the brand name is giving space over to product description, illustration and appetite appeal in food products. Appetite is now reaching the point of no return. In fact, it is getting so big you sometimes wonder whether it is going to defeat its purpose."

Touring the Exhibits

ALCOA: The packaging possibilities offered by the "soft can," and Alcoa's re-entry into the printed aluminum foil business late this year generated a good deal of interest at the show. The soft can is an improved foil laminated pouch or bag said to be capable of packaging everything from process foods to soda pop. Already used as a cook-in pouch for foods, and as a hermitically sealed container for many dehydrated products, Alcoa spokesmen focused on the future applications of the foil "can."

The food industry, for example, is on the verge of a wide new range of unrefrigerated food products preserved by freeze-dehydration. According to Alcoa, the soft can will provide an ideal package for such dehydrated foods as charcoal broiled steaks, fresh cocktail shrimp, fresh cooked vegetables, etc. "It is entirely conceivable that an aluminum foil bag in a paperboard carton may soon be used for packaging liquids," stated W. Turbeville, manager of foil sales. "This means a new packaging possibility for a variety of drinks, foods, drugs and cosmetics."

Alcoa, at one time a producer of printed aluminum foil packaging materials, said it will offer its new product line primarily to the packaging trade. Commercial production should begin in about six or seven months. It was stated that Alcoa intends to extend foil uses "far beyond their present volume."

AMERICAN CAN: The Bradley-Sun division showed a newly-developed push-button container, called the "Mira-Flow," which is said to completely separate the propellant from the food product. This is made possible through the use of a free-moving piston that serves as a barrier between the gas propellant and the product itself. As a result, many sticky or slow-flowing food items reportedly can now be packaged successfully in the push-button can.

The Canco division showed samples of its new lightweight tin plate can, which is now being tested by brewers throughout the country. According to the company, a case of the new cans will weigh one-half pound less than a case of conventional cans.

The Dixie Cup division introduced a polyethylene-lined cup container for food products. The polyethylene lining, plus an outside plastic coat, reportedly serves as an almost perfect moisture-vapor barrier. The new container, which is said to be completely heat-sealed, can be filled with foods while they are still hot. Weighing about 25% less than the conventional cup package, the container comes in a 16-ounce or pint size; an 8-ounce size will be in production later in the year.

AMERICAN CYANAMID: An optical brightener combined with an overprint to produce a brighter, whiter white in packaging board highlighted Cyanamid's Dyes department exhibit. Displayed for the first time at the show, the combination of Calcofluor White and Fluorvar overprint varnish was demonstrated by the specially-designed boxes distributed at the exhibit. Some of the advantages of the Calcofluor-Fluorvar treatment were pointed out by G. B. Meynell, merchandising manager of Cyanamid's Dyes department. "Calcofluor-Fluorvar provides more powerful visual impact," said Meynell, "and provides a superior base for sharper, clearer design, brighter colors and clearer lettering. Certainly brighter, whiter packaging is in line with the current accent on supermarket merchandising." Present at the exhibit to answer questions on color and packaging was Howard Ketcham, color consultant to the Dyes Department.

AMERICAN VISCOSE: The company's Industrial Fibers unit displayed end products of three Avisco rayon customers. The products were Ziploc box tape (Gummed Products Co., Troy, O.), into which Avisco high-strength rayon filament is bonded; Scrimtex paper (Mosinee, Wis., paper mills), which is reinforced by Avisco high-strength Rayflex rayon; and polyethylene protective coverings (Lamex, Inc., Norcross, Ga.), which are reinforced with a scrim fabric of Rayflex rayon. Also ex-

hibited were Avisco industrial sewing thread and creped Kraft coil wrap, both made of Avisco rayon.

The Film division displayed a variety of sample packages to demonstrate cellophane's many-sided applications in product protection and in package structure and design. Exhibited were the new Avisco T films and the Avisco RS family of polymer coated films. Other Avisco packaging materials, such as cellulose bands for bottle closures, meat casings and Avistrap cord strapping were also on display.

ANACONDA ALUMINUM: Visitors to the company's booth got their first glimpse of Anaconda Aluminum's new foil can, which consists of an inner layer of laminated aluminum foil, a body wall of fiber board and an outer protective layer of laminated aluminum foil which doubles as the label. This multiply construction reportedly makes the can an excellent insulator. Also displayed were several new containers in the frozen food field, as well as improved containers in the company's existing lines.

Visitors to the booth saw a production machine turning out disposable aluminum foil ashtrays and coasters. Made from heavy gauge aluminum foil, the sturdy 3½-inch ashtrays and companion coasters are designed as premium and give-away advertising items and sell for about one cent each.

AVERY LABEL: The company showed a number of new types of pressure-sensitive labels. These included a new adhesive, said to have superior removability characteristics; two new impregnated materials, MH and Flex, available for a variety of uses; a new Price/Sales Price label, designed so that both "regular" and "special" retail prices can be shown on a package; three new stock fabric labels for identification of persons, and special acid-resistant polystyrene pressure-sensitive parts, developed especially for use as nameplates for automobile batteries.

CELANESE PLASTICS: The projected full-scale entry of plastics into the packaging of liquid household chemicals like bleaches, water softeners and all-purpose cleansers was sootlighted at the Celanese booth. According to David Taylor, president of Celanese, use of polyethylene containers in the household chemical field alone should rise from a current annual level of 250 million units to one billion units by the end of .965. Taylor further foresaw that improvements in polyethylene resins, plus the adaptation of other plastics to blow molding, should lead to rapid growth for plastic containers in such other fields as drugs and pharmaceuticals, cosmetics and toiletries. Polyethylene film was cited as another plastics packaging material which is just beginning to realize its full market potential.

Shown at the Celanese "Packaging Service Center" exhibit was the company's line of plastic products, including polyethylene film, acetate sheet and film and blow molded plastic containers.

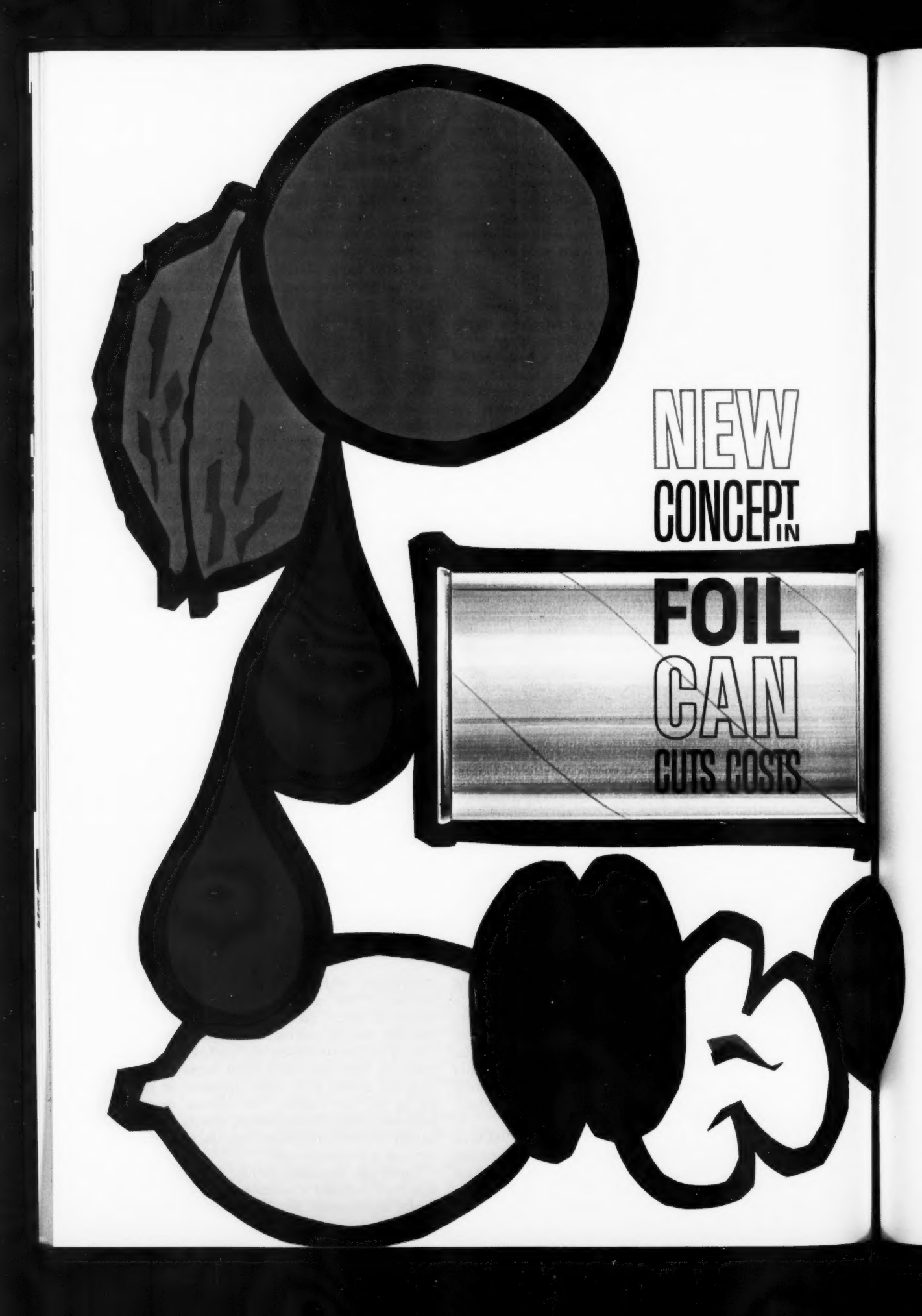
COLLAPSIBLE TUBE MANUFACTURERS COUNCIL: To demonstrate the use of fold-up metal tubes for packaging food specialties and condiments, the Council put up special sample-size tubes of a new, hot mustard called "Diablo," manufactured by Charles Gulden, Inc., and passed out some 75,000 of them at the show. According to the Council, mustard-in-tubes is a space saver, and provides a quick, clean, air-tight and waste-free method of garnishing hot dogs, hamburgers, ham and other foods. The Council expressed the belief that food packaged in metal tubes would soon win as much public acceptance in this country as it has in Europe.

CONTAINER CORPORATION OF AMERICA: The company announced its new CCA packaging system. Under the system, seven basic components would be integrated in order to provide "for every product the shortest path to the consumer in point of time, space and cost." The seven components: Materials (their production, selection, application); Research and Development (carried on in the company's four research centers); Structure (aiming for optimum efficiency at a practical cost); Graphic Design (use of extensive testing facilities to evaluate consumer perception of and response to color, type, illustration, and overall design); Printing and Production (careful planning and follow-through in order to maintain consistent quality); Machinery (working with customers and automatic equipment manufacturers to create new machines or modifying old ones so as to set up, fill and close the desired package smoothly, quickly, surely); and Marketing (use of all marketing techniques from package surveys to consumer panels).

CREATIVE PACKAGING: This newly-formed Indianapolis company represents a merger of two well-known packaging manufacturers: Paper Package Company of Indianapolis, and Diamond Plastics Industries of Roanoke, Virginia. By making available, from one source, the combined talents and facilities of the two companies, Creative Packaging expects to provide a wider selection of processes and materials, as well as greater originality and flexibility, in meeting packaging requirements. The Creative Packaging name and logo were created by Sidney Dickens.

DENNISON MANUFACTURING: The Therimage section of the company's exhibit featured two machines which demonstrated Dennison's heat-transfer labeling process. The TD-100 bottle decorating machine transfers multi-colored preprinted transfers from their kraft paper backing to polyethylene bottles in a single operation at speeds up to 100 per minute. The process reportedly achieves unique direct printing effects on a wide variety of container shapes—rounds, ovals, tapers, etc.—at a minimum cost.

Therimage decorated bottles displayed for the first time included a concave panel wax products bottle, an off-center neck oval bottle, and a thick-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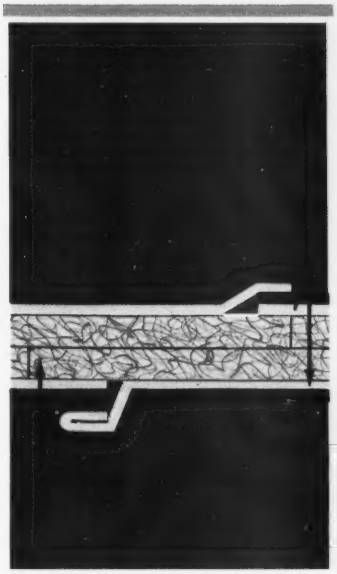
CAN
CUTS COSTS



ANY PRODUCT not needing autoclaving or exerting excessive internal pressures can be packed. The can is proved for frozen orange juice concentrate; is being tested and/or considered for motor oil, paints, popcorn, nuts, coffee, chemicals and other products.

NEW CONCEPT IN CONTAINERS DEVELOPED BY ANACONDA ALUMINUM LETS YOU PUT LIQUIDS IN SPIRAL-WOUND FOIL-TO-FIBER CANS . . . .

YOU SAVE ORIGINAL COST. This new can costs 20% less than conventional tin-plated steel in 6-oz. juice can sizes; 14% less in the same size sheet aluminum can with tin plate ends. You get comparable savings over other sizes and styles.

YOU SAVE ON FREIGHT. In the case of the 6-ounce frozen juice concentrate can, weight savings were two to three pounds per 48-can case, depending whether aluminum or tin plate ends were used. Freight savings up to 10% are possible.

ALREADY CONSUMER-APPROVED. Thorough market tests show that housewives like this can. It opens with conventional can openers and because of the added insulation value of foil cans, frozen foods arrive home in better condition. These same tests showed sharp sales increases because the foil label added sales and prestige advantages . . . cans stand out in shelf and case display.

THIS NEW CAN goes through filling operations, sealing, storage and shipping just like any other can . . . except the cost to you is far lower than ever before.

TO GET MORE INFORMATION and literature, write to Anaconda Aluminum Company, 1430 South 13th St., Louisville 10, Kentucky.

*Patent applied for

NOW ON MARKET—First container using this new concept. Southern Sun orange juice concentrate is now being marketed by H. P. Hood & Sons, Inc., in FOIL-KAN† developed by RC Can Company, St.Louis 32, Mo.

†T. M. and patents applied for

ANACONDA ALUMINUM

walled conical shoe polish bottle, in addition to a wide variety of bottles containing such products as detergents, polishes, pharmaceuticals, glue and other products.

The TA-1 Therimage Applicating Machine demonstrated the application of heat transfer labels to packaging films, foils, papers and flat folded cartons. This same unit can be adapted to make Therimage transfers to polyethylene or polystyrene flat surfaces.

DIAMOND NATIONAL: The company displayed a new carton called Gusset-Pak. An open-end unit, the carton is adaptable to a wide range of product shapes and sizes. Gusset-Pak can package from two to 12 items—cans, cylinders, jars, bottles, cartons or other similarly-shaped containers. Six or four packs can be run in either single or double rows. The carton construction is free of cut-outs along scores and panels.

DU PONT: A technical development that now permits the production of thinner films with the same packaging performance properties as former standard films was revealed by the company's film department. The reported result: increased-yield versions of six major cellophane types. The six film types, each formerly yielding 21,000 square inches per pound, are: "K" cellophane 201—now 25,000 square inches per pound in a new version designed specifically for breadwrapping, and designated "K" cellophane 250-201 (for other packaging uses, regular "K" cellophane 201 will also remain available); MSD-60, a nitro-cellulose-coated cellophane for wrapping bread and other baked foods—now 22,000 square inches per pound; MD-31 and MSD-58, two cellophanes for cigarette packaging—now 22,000 square inches per pound; MD-32 and MSD-58T, two cellophanes for cigar wrapping—now 22,000 square inches per pound.

Also introduced was a new type of polyethylene film for bag-making. Designated "2-in-155 polyethylene film, it reportedly combines the transparency of high-clarity types with the strength of more durable varieties. According to the company, produce packers are using bags made of the new material for items ranging from radishes to grapefruit. In the textile industry, the film's strength in thin gauges is said to make it particularly suited for packaging sheets and pillowcases.

EASTMAN CHEMICAL PRODUCTS: The company introduced a series of low-molecular weight resins for sealing packages, and for providing high-gloss coatings for folding cartons and functional coatings for corrugated board. Called Epolene, some of these resins are similar to plastic-grade polyethylene but, unlike the latter, Epolene resins can be melted. The first Epolene application, a hot-melt adhesive, is being marketed by a group of adhesive producers under the designation "A B Hot Melt." The second Epolene application features a new high-gloss protective coating for folding cartons intended for both frozen food and ice cream packaging. The third application is a hot-melt Epolene coating on corrugated board. At the Eastman exhibit, corrugated board coated with an Epolene blend on a Steinmann coater (a recently-developed Swiss machine for applying hot melts) was heat-sealed to itself to show the functional nature of the coating.

Five hundred loaves of oven-fresh bread were delivered each morning to the Eastman Tenite plastics booth at the show. A National BW-7 bread-wrapping machine inserted a bread band, executed the folds, overwrapped, heat-sealed and applied end labels to the loaves at the rate of 40 per minute. Objective of the "bakery" operation was to demonstrate folding features of Eastman's Tenite polyethylene film on high-speed packaging. Co-featured with the bread-wrapping demonstration was a corn-popping machine in which bags of Terafilm, produced from Tenite polyester plastic, were shown performing dual service as cooking utensils and carry-away containers.

EKCO-ALCOA CONTAINERS: The company offered a series of idea packages for the markets of tomorrow. These included a convenience foil pouch for bacon, in which the product, prefried, could be marketed, prepared and served in the same package; the prepackaging of fresh eggs in a round, rigid aluminum foil pouch which would not only protect the eggs but provide unlimited shelf life and reduce breakage; a rigid, smoothfoil dispenser package for butter, and functional, smoothfoil packages for dispensing sugar and spices. Being considered by the company are a number of new specialty-shaped baking pans for holidays and other occasions throughout the year. Among the proposed specialty pans is an aluminum foil pan in the shape of a gingerbread man.

Ekco-Alcoa introduced its Ribfoil container line for a wide range of confectionery products. Hard candies of all varieties can now be packaged, marketed and served in the Ribfoil packages. The company is also adapting the Ribfoil container line for dairy products.

A new package for luncheon meats has also been developed by Ekco-Alcoa. The package features the wrinkle-free smoothfoil container and a snap-on plastic cover. According to the company, products are protected because the foil minimizes color changes and retains the flavor and moisture of the product. The snap-on plastic cover permits the customer to efficiently reclose the package.

GOODYEAR TIRE & RUBBER: The company's Films department featured Vitafilm and Pliofilm in its display, with special attention focused on the exhibit of commercial packaging produced from both materials. This included products packaged in the recently-introduced, low-cost food type Vitafilm (PVC).

INPAK SYSTEMS: The company displayed new, high-speed, automatic "stretch packaging" machinery. Supplied by the Lynch Corporation of

DAYLIGHT FLUORESCENT PRINTING INK IS THE CENTER OF ATTRACTION IN PACKAGING CIRCLES

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Switzer Brothers, Inc.
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manufacturers of DAY-GLO printing inks for gravure, letterpress, lithography, silk screen. Crocker Day-Glo Coated Papers also available.

Sales Offices: New York, Chicago, Los Angeles. Canada: A. R. Monteith, Limited, Toronto

Anderson, Ind., the equipment reportedly has a production speed of 40 to 80 packages per minute with a rated average of 50 per minute. According to Inpak, the "stretch packaging" machine enables manufacturers of self-service products to reduce packaging costs, enhance the appearance of packaged products, step up impulse sales, keep products free from dust, dirt, moisture, etc.

INTERNATIONAL EASTERN: The company exhibited for the first time its Model R1MF/3F offset printing machine, which is said to be the only machine of its kind made for printing flat and oval polyethylene bottles, etc., in three colors, in one pass of the press. According to the company, the machine offers an inexpensive and effective way to print plastic bottles, without being confined to cylindrical shapes only.

JOHNS-MANVILLE: A line of colored flatback paper packaging tape was introduced by the company's Dutch Brand division. Available in red, green, blue, white and yellow, the No. 352 packaging tape can be used as an identifying or color-coding medium, as well as for combining or holding items for retail merchandising. Its semi-gloss surface reportedly can easily be marked with pencil, ink, marking crayon or rubber stamp. According to the company, the tape has a high-strength backing that resists delamination, abrasion, and tearing, plus a tenacious adhesive that prevents slippage and separation in shipping or individual handling.

KAISER ALUMINUM & CHEMICAL: A sharp rise in the use of aluminum foil as a result of both the trend toward more convenience packaging and a bold design approach that accents the functional and aesthetic qualities of the foil was the prediction of Robert H. Lucas, Kaiser's industrial foil and container sales manager. The baking industry was seen as accounting for an important part of the use of foil for convenience foods packaging, while the attractiveness of the foil package, its adaptability to mechanized in-plant operations, and the fact that it can serve for many functions was expected to result in unique package designs that feature aluminum foil.

The company believes that foil laminated materials will be increasingly used in cartons to protect foodstuffs which are hygroscopic, and where a moisture vapor barrier is necessary. Also, since aluminum is a highly efficient conductor of heat while it repels electronic impulses, the company is currently developing special foil containers which would utilize these qualities to facilitate electronic cooking.

At the same time, N. A. Cooke, Kaiser Aluminum's market manager for Foil and Containers, cites the fact that several aluminum foil containers are scheduled for use in vending machines for hot food service as "hearlding the beginning of a vast new market for rigid foil containers."

KEYES FIBRE: Molded pulp prepackaging trays were seen by a company spokesman as being "one of the really challenging growth areas in the packaging business, since molded pulp shapes lend themselves ideally to retail packing of fruits and other produce." Dudley H. Smith, manager of Product Development division for Keyes, added that "prepackaging of perishable fods by shippers or at the supermarket level are becoming the way of life of the American shopper." Smith revealed that the company is in the process of introducing fruit and produce prepackaging trays in a variety of sizes for supermarket use.

A major feature of Key Fibre's exhibit was its current line of molded pulp prepackaging trays, including a new two-quart produce tray in green for retail packing of fruits and vegetables. The company also displayed its full line of Chinet molded paper plates and dishes, as well as Kys-ite trays and dinnerware.

KOPPERS: The company's Plastics division displayed molded packages of Dylite expendable polystyrene, its Super Dylan high density polyethylene film, and a new, clear low density polyethylene film. Aso featured was a Roto-Wrap machine in action showing how Super Dylan film is used in packaging.

LAWTER CHEMICALS: The company introduced a line of fine-grade fluorescent printing pigments fo ruse in printing inks. The new line is said to produce a fluorescent pigment for ink maker customers that would adapt fluorescent "high visability" colors to all types of high speed, long run printing processes. According to Lawter technicians, ink makers can now offer most types of printing inks in a wide array of fluorescent colors that are up to four times brighter than conventional inks.

LILY-TULIP CUP: The company demonstrated its new portion packaging system. The complete program, to be marketed by Lily, reportedly provides the packager with a low cost, sealed and sanitary portion control package, utilizing high-speed filling equipment developed by the Multi-Fill Machine company. The machine, which handles packages from one-half ounce to one-ounce, is said to accurately speed-fill 9,000 packages an hour.

Lily also demonstrated its new Lid-Lock machine, which provides a functionally improved package with a plastic lid. The machine crimps the edge of a plastic lid under the rolled rim of the container, the result being a sanitary, temper-proof package.

MEAD: The Mead Containers Division displayed its latest developments in packaging, including a new poultry container. Demonstrations were given of the Cluster-Wrap and Meadomatic packaging machines.

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The soft, inviting appeal of velour has been added to the eye-catching beauty of full color photography. The result: a completely new and unique process† for packaging, displays and sales promotion pieces. ☐ Developed exclusively by Globe Productions, with paper by Flock Embossing Corp., this process allows full color photography or illustration to be printed on virtually any type or weight of velour. ☐ Unique, versatile, relatively inexpensive—FLOKTONE™ COLOR affords many new avenues of creativity in both the packaging and sales promotion fields. For more details, write or call:

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New York, N. Y.
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DA 8-0800

†United States Patent Pending

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MILPRINT: The company conducted demonstrations of an electronic device called the Visiometric Comparator, which reportedly permits scientific measurement of the visual impact of packages, products and advertisements. Produced by the R. E. Van Rosen division of The Technopak Corp., the device is based on the principle of light affecting the transparency of materials. A specially treated screen is positioned between the items being evaluated and the observer. Banks of incandescent tubular lamps in front of and behind the screen are controlled by an electronic unit so that brightness is increased or diminished. The result is a gradual increase in the transparency of the screen which can be accurately measured by a voltmeter. Readings taken on segments of the package or advertisement are scored, and the average of all measurements taken is the legibility quotient of the item measured. The device is said to make it possible for designers to pretest design components in the creative stages of their work. The Visiometric Comparator will be leased by the manufacturer to users together with test procedure manuals.

MINNESOTA MINING AND MANUFACTURING: The company assembled the largest exhibit it has ever displayed at a packaging show. 3M divisions represented included Industrial Tape, Chemical, Printing Products and the Derby Sealers division. Featured in the exhibit were "Scotch" brand industrial tapes, heat-sealable film, fluoro-chemical paper size, and printing products for packaging. New products included a "Scotchpak" multi-unit heater for volume heating of boil-in-bag foods, a new taping machine with a brush for eliminating static tape applying problems, and a method called "3M" brand color-key for checking color break and register before a lithographic plate is made.

Other products shown included "Kel-F" brand plastic film and "3M" brand Paper Chemical FC-805 designed for packaging. The Chemical division showed a paper size that highlighted three major areas: multi-wall bags, asphalt laminates and in-wax holdouts. A demonstration of paper size application to bleached and unbleached kraft paper included actual testing of on-the-spot treated samples.

Drum pack taping—the use of pressure-sensitive filament tape for holding the interlocking flaps of a shipping container securely in place—was a feature attraction at the exhibit. The company is placing special promotional emphasis on the taping of drum packs throughout the material handling, shipping and industrial packaging fields.

A new plastic lined paper container, introduced by Waldorf Paper Products Company, was also on view at the 3M booth. The lightweight container will reportedly hold every kind of liquid from concentrated fruit juice to motor oil and paints. Said to be leakproof because of its hermetically-sealed disposable liner, the container is equipped with a new style spout and vent for faster, easier content dispensing.

MONSANTO CHEMICAL: The company's Plastics division introduced a new polyethylene film resin which is claimed to have 40% greater impact strength than general purpose resins. Edward R. Tolles, product sales manager, said that the strength-weight ratio of film made from the new resin, designated MPE 706X permits the use of lighter gauges to meet the toughness requirements of any specific application. The new resin is designed to suit a range of surface and thickness requirements of industrial films, from less than 1 mil to as much as 12 mils, and is available in three slip versions: none, medium and high.

MORNINGSTAR-PAISLEY: On display were new adhesives and packaging techniques which reportedly eliminate the need for toxic additives in producing and sealing waxed food cartons. The new odor-free adhesives are said to produce strong, water-resistant bonds at fast speeds.

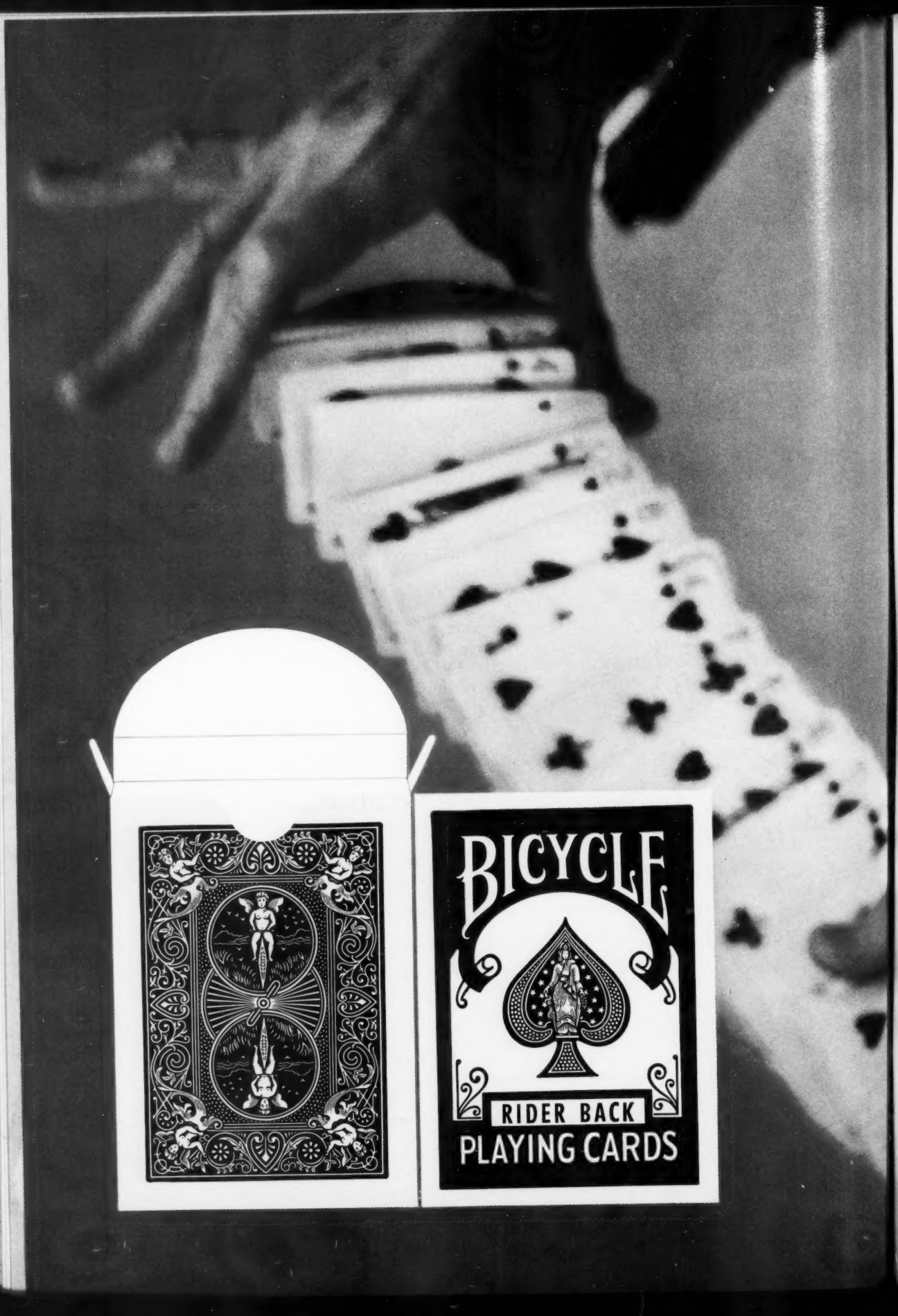
NATIONAL FOIL: Art directors, package designers and directors of packaging who stopped at the National Foil booth were invited to try their hand at designing with the company's new Hi-Lite foil lamination. The purpose of the invitation was to show the effects that could be created through fine line embossing on Hi-Lite. Everyone who accepted the offer to execute his own design was provided with the necessary materials and work space.

NATIONAL STARCH AND CHEMICAL: The company reported that a number of interesting applications for its new polyvinylidene chloride latex coating—Resyn (R) 3600—are now reaching the commercial development stage. Products expected to hit the market shortly which incorporate Resyn 3600 coatings include fiber drums, coffee bags and multi-wall bags. Still others which appear promising for the future include cereal boxes, masking paper, seed packets, soap boxes and wrappers, cigarette packs and butter wraps.

The company also unveiled a new, transparent bottle labeling adhesive known as Clearchem. A modification of National's Chemtite adhesive, the product reportedly liminates globs and smears which result from adhesive squeeze out or slip during the labeling process.

National also reported a development which it believes will spur boilable pouch packaging. The new advance is a two-part adhesive system designed to provide a unique combination of properties in transparent pouch laminations.

NIXON-BALDWIN CHEMICALS: A recent entrant into the packaging field the company introduced a rigid, high-gloss vinyl sheet said to have many packaging applications. Called "Vynex," the product is presently available in pilot quantities in clear, translucent and opaque colors, and will be in mass production by mid-1961. The new vinyl sheet will be marketed for "see-through" packaging applications requiring strength and rigidity, such as blister packaging, skin paks for heavier items, boxes and thermoformed display signs.


BICYCLE
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52 reasons for packaging with BRITE-PAK ENAMEL COAT

The United States Playing Card Co. uses Brite-Pak Enamel Coat bleached board to package its famous Bicycle cards because it gives them such a rich, clean-looking box. So do companies that sell cigarettes, foods, drugs, cosmetics and other consumer products that require customer shelf-appeal.

West Virginia's Enamel Coat is crisp and snowy white inside and out. It has brilliant printability. It gives the product get-up-and-go...and, it's economical.

Does your package have all the sales appeal it should? See how Brite-Pak Enamel Coat can help. Write Bleached Board Division, West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, New York.

West Virginia Pulp and Paper

OLIN MATHIESON CHEMICAL: With packaging a 20-billion-dollar-a-year business, and growing all the time, the man responsible for making packaging decisions is destined to become part of top management—in fact, the position of vice president for packaging will not be uncommon in industry a decade from now. So declared A. J. Gardner, marketing vice president of Olin's Packaging division. As packaging problems become increasingly complex, Gardner said at the show, more companies will realize that only top management can effectively integrate packaging with marketing production and research. Keynote of Olin's exhibit were astronauts and outer space. Under an illuminated sign proclaming the booth a "Launching Pad Profitable Packaging," a number of new products of the company's Packaging division were shown. These included: OF-18, a one side polyethylene-coated cellophane for wrapping large, irregularly shaped or bony cuts of fresh meat; "V" polymer-coated cellophane for high shortening content foods and items requiring extra moisture-proofness; OF-20, an antitoxidant cellophane for potato chips and other snacks; Universal Wrapping Tissue for luxury product wrapping; Waylite lightweight printing paper, a high-yield paper for package inserts. Humi-Gard corrugated containers with built-in moisture resistance, Armor-Card corrugated containers, which provide extra strength in selected areas; Scuff-Master corrugated containers, which protect product finish during shipment; Omnikote, an extra white, clay-coated board for better printing; Skid-Master multiwall shipping sacks with built-in nonskid properties to reduce shipping damage; Water-Buff grocery sacks with extra moisture-proofness to reduce the danger of bag breakthrough when frozen foods or other moist items are wrapped; and the Syncropacker System for packaging one-way bottles and cans in a sturdy, easy-to-open, one-piece package on a high-speed, low-cost packaging machine.

Kokomo Jr., chimpanzee performer of TV and films, was featured at the Olin booth. Dressed in a space suit, he presented his own interpretation of the adventures of recent space traveler Ham. Colorful rockets, satellites and space stations with girls in space costumes all helped tell the Olin packaging story.

R.C. CAN: The company displayed its new laminated foil and fibre container for frozen fruit juices. Called "Foil Can," the container features multi-ply construction—a kraft-backed aluminum foil liner, two plies of kraft fibre, and an outer layer of kraft-backed aluminum foil that also serves as a label. This construction may be varied to meet any packaging need for strength and economy. The container's insulating qualities reportedly make it less cold to the touch and help to prevent thawing of the juice between market and home.

Other products recently introduced by the company include a fibre container for bread crumbs and similar food products, an improved version of the spirally wound fibre R.C. caulking compound cartridge, and a diversified line of snap-in lids for use in packaging dairy and delicatessen products.

REYNOLDS METALS: On exhibit was a sample roll of the company's new 72-inch wide aluminum foil. According to Reynolds, the wide foil offers production economies to packaging converters and laminators by allowing them to efficiently utilize wide width laminating equipment in producing materials for a variety of packaging applications such as cartons, corrugated boxes, multiwall bags and barrier materials. The foil is also being rolled for slitting and packaging as Reynolds Wrap. The 72-inch width gives six "cuts" of 12-inch wide foil. In addition to the wide foil, the company exhibited a large variety of aluminum packages.

ST. REGIS PAPER: The Bag division showed motion pictures on Poly-Lok, a new polyethylene sleeve for fully-automatic closure of pasted valve multiwall bags, and on a new horizontal bag discharge unit. Also shown were Duostress, a two-way extensible kraft sheet.

The Folding Carton division featured such items as the Trox, a consumer box which converts into a serving tray; a pop-out carton for golf balls, and packaging sleeves for consumer goods. Pollocote, a new semi-plastic coating for board, also was shown.

The Corrugated Container division featured samples of Preprint Linerboard; Presseal self-sealing corrugated containers; Wet-Lok, a specially treated corrugated shipper for fresh produce, and the Bax, a single-ply semi-rigid kraft shipper which combines the features of a bag and a box.

St. Regis also displayed the new paper-plastic packaging combinations produced by its Product Development department, as well as the packaging products of its various company divisions.

SCOTT PAPER: The company's Hollingworth & Whitney division displayed "Expanda-Kraft," its "two-way stretch" paper. Multiwall bags made of the paper have reportedly reduced breakage losses in the handling and shipping of many commodities. Other packaging applications of "Expanda-Kraft" include magazine and catalog wrappers, envelopes, and specially laminated wrappings. According to Holingsworth & Whitney, the paper has cross-direction stretch which closely approximates its machine-direction stretch. In addition to this balanced two-way stretch, the paper's features are said to include ease of convertibility, excellent printing qualities, and good coefficient of friction, which provides an anti-skid property.

SUN CHEMICAL: In addition to showing various samples of packaging materials printed with its full line of printing inks for letter-press, lithographic, gravure and flexographic printing, made

by its General Printing Ink divisions, Sun also included products from its recently-formed Packaging Materials Group—the Artistic Manufacturing, Dyna-Foam and Facile divisions.

Artistic Manufacturing displayed custom-made bows, ribbons and other materials for gift-wrapping and packaging. Dyna-Foam displayed extruded, foamed, expanded polystyrene film in sheet and roll form. This material is marketed under the name of "Xan-Foam."

SWITZER BROTHERS: The company displayed packages printed with its line of Day-Glo fluorescent printing inks. Day-Glo inks are suitable for gravure, letterpress, lithography, and silk screen.

THATCHER GLASS: The company exhibited what is said to be the first commercial plastic tube made of polypropylene. According to Henry Griffith, vice president of Thatcher's Plastic Container division, the tube is particularly suited for packaging cosmetics because it retains fragrances and resists moisture transmission. In addition to the polypropylene tube, the exhibit featured a complete line of plastic tubes for packaging a wide range of pharmaceutical, toiletry, household, petroleum and chemical products.

Also on display was Thatcher's recently-introduced family-size half-gallon milk bottle. Featuring pronounced indentations along two sides, the bottle reportedly provides a handy gripping area for easy and safe pouring

Thatcher's entire line of cellulose caps and bands was also shown. Joseph Adams, vice president of Thatcher's Celon division, predicted that cellulose, long used by the liquor and drug industries, would play an increasingly larger role in the future packaging of food products.

UNION CARBIDE PLASTICS: Milk cartons were cited by A. E. Irvine, the company's market manager, as the key market in what he estimates will be a tremendous increase in the use of polyethylene-coated board. Other markets considered particularly promising by Irvine are baked goods, candy boxes, general dairy products, frozen foods and hot drink containers.

Many new developments in polyethylene-coated packages—paper, film and foil as well as paperboard—were exhibited by the company. These included Marathon's new paperboard package for individually frozen vegetables; Fibreboard's "Fibrematic" frozen food carton, which is being used by several companies to package strawberries; and a newly-designed package used for Lipton's soup mixes, consisting of polyethylene-paper-foil packets of dried soup packaged two or three to a paperboard carton.

In addition to polyethylene-coated products, the company's seven-section exhibit gave special attention to skin packaging, automatic polyethylene overwrapping, polyethylene bags, rigid containers, plastic bottles, and closures.

Three new packaging films were introduced at the show by Plastic Films, Visking Company, Division of Union Carbide. The three are: Hylox water-soluble film, which is intended primarily as a flexible container for packaging dyes, detergents, insecticides, industrial chemicals or other additives in premeasured quantities; Visolyte polystyrene film, which is reportedly well-adapted for windowing, laminating and overwrapping applications; and as yet unnamed polypropylene film in two types, said to be excellent for either overwrap or shrinkage package applications.

U. S. INDUSTRIAL CHEMICALS: Director of plastic sales, Vincent D. McCarthy, predicted a steadily growing market for polyethylene film and sheeting in the months and years ahead. In addition to its growing use as a packaging material in the bread-wrap, produce, textile, laundry and dry cleaning, hardware, frozen food, and other fields, McCarthy foresaw that a good deal more conventional polyethylene would "go into coating and lamination such as on paper, parchment, aluminum foil, cellophane and other substrates." He further stated that blow molding "over the long pull may even rank with injection molding as a poly market."

The U.S.I. exhibit at the show highlighted a new polyethylene resin and new packaging equipment. The resin, Petrothene 232, is said to provide blown tubing or cast film with excellent clarity and high strength. The packaging equipment included the Model MA-T for automatic wrapping of multiple-item or granular products in polyethylene film; the Rotojet Model T5 injection molding machine; and the Roto Poly-200 polyethylene bagmaking machine.

Designer's Service

Here are booklets, samples, design aids of various kinds available to you from packaging companies. After selecting the items you want on this page, check the corresponding number on the form below. Fill in your name and address, and mail. We will forward your requests.

ALUMINUM FOIL EXPLAINED
A 58-page booklet, with full-color photographs, demonstrates the properties and advantages of aluminum foil. Includes technical data on the material and its laminations. Aluminum Co. of America. (B1)

CALCOFLUOR DEMONSTRATION
A demonstration kit, consisting of three cartons, shows the properties of Colcofluor, the optical brightener. Dyes Dept., American Cyanamid. (B2)

NEW CELLOPHANE DESCRIBED
Characteristics and uses of new heavy-gauge, polymer-coated Avisco 600 RS cellophane are outlined in a four-page brochure. American Viscose Corp. (B3)

AEROSOL FILM AVAILABLE
"The Magic Button," a 16-mm. color sound motion picture, on push-button aerosols, is available on loan to groups. Seven minutes long, the film describes a variety of aerosol household products. Aerosol Div., Chemical Specialities Manufacturers Assn. (B4)

AEROSOL CONTAINERS
A new booklet, "Best Dressed Aerosols of the Year," describes the uses and advantages of aerosol containers made of "Delrin," the thermoplastic. E. I. DuPont de Nemours & Co. (B5)

EXPANDABLE POLYSTYRENE
Folder on expandable polystyrene explains features, suggests applications, describes facilities for molding this material. Expandex Corp. (B6)

PAPER TAPE VERSATILITY
A five-page folder, with 25 photographs, describes the versatile uses of "Scotch" brand paper pressure-sensitive tapes as an industrial tool. Minnesota Mining and Manufacturing Co. (B7)

ADHESIVES GUIDE
A nine-page guide describes the various kinds of pressure sensitive adhesives—tapes, labels and wall coverings—now available in the field. Lists properties, specifications, and applications. National Starch and Chemical Corp. (B8)

PACKAGING GUIDEBOOK
A 34-page, illustrated brochure, "Your Packaging Guidebook," is offered as an aid in selecting the appropriate shipping container for different types of products. Olin Mathieson Chemical Corp. (B9)

NEW FOAMED PLASTIC
Five charts are offered comparing "Pac-Trim," a new, re-usable foamed plastic for packaging, with other forms of packaging material. Pac-Tron Inc. (B10)

PLASTICS APPLICATIONS
Literature offers technical case histories on fabricating vinyl and other flexible plastics for industrial, commercial and scientific problems. Polo Plastics Co. (B11)

HAVE PAPER—WILL PROTECT
An amusing 16-page booklet tells the story of Glassine and Greasproof protective packaging papers in the form of a tv western. Rhinelander Paper Co. (B12)

CAST COATED BOXBOARD
Swatch book shows 12 standard colors for Glosscoat, described as the first on-machine cast coated boxboard for folding boxes, cartons and packages. Interstate Folding Box Co. (B13)

ELECTRONIC CODE INSPECTOR
Brochure describes the Wilkata code inspector, a device for electronically inspecting line codes on printed material. Wilkata Codes, Inc. (B14)

DESIGNER'S SERVICE CARD

PACKAGING DESIGN

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PACKAGING DIVISION **Olin**

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